Melody Maker

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NOVEMBER 5, 1955 EVERY FRIDAY—6d.

HEATH BAND TO START U.S TOUR IN APRIL

Downbeat goes on a jazz kick

Dick Lester (L), American producer who has just taken over commercial TV's "Downbeat" show, cracks a joke with bandleaders Humphrey Lyttelton (centre) and Basil Kirchin before Dick's first production on Tuesday.

Stan Kenton due in May

TED HEATH has definitely accepted the Stan Kenton - American Federation of Musicians' offer to take the full Heath Orchestra on a concert tour of the United States.

And there is just a possibility that former Ted Heath Vocal stars Lita Roza and Dickie Valentine may appear with the band in a special "package" attraction designed for American audiences.

The unique offer involving an Anglo-American exchange deal between Heath and Stan Kenton was frontpaged in the MELODY MAKER two weeks ago.

James C. Petrillo, chief of the AFM, authorised Kenton to cable Ted Heath with the

Page 10, Col. 1

'Our' Girl sings on ITV

Vicki Dean, formerly Valerie Kleiner—Miss MM of 1954—supplied the glamour spot on Tuesday's "Downbeat" programme when she televised with the Kirchins Band. (See picture on left.)

TENOR CHANGE IN LEWIS BAND

TENOR-SAXIST Rex Morris left the Vic Lewis orchestra last week to join the Tony Cromble band. He replaces Jack Fisher.

The gap in the Lewis ranks is filled by Art Ellefson.

JAZZ TRAIN FILM?

Frank Sinatra is reported anxious to produce an independent film version of "Jazz Train," with an all-Negro cast.

Dankworth plans Russian concert tour

JOHNNY DANKWORTH and his full-orchestra may fly to Moscow early next year to play a series of jazz concerts.

Johnny wrote to the Cultural Attaché of the Soviet Embassy in London on Monday making the offer, and intimated that if it was impracticable to transport his whole band, he was willing to go as a soloist, or in an advisory capacity.

'Good idea'

The Attaché, M. Kirdsov, contacted Johnny and told him: "I have passed on your offer to the Minister of Culture in Moscow, and I will let you know of any developments. We think it is a very good idea."

Johnny made the offer after reading in a U.S. paper that Russia was keen to hold jazz concerts next year, and that the American State Department had offered to send 20 top musicians to Moscow.

He told the MM: "My mission to Moscow has nothing to do with politics. I feel that if the Russians are keen to start jazz concerts, it presents a wonderful opportunity for a British band to foster friendly international relations."

Johnny Dankworth and his Orchestra will be a star attraction at the MELODY MAKER All-Britain Finals at Belle Vue, Manchester, on November 12.

Continent still wants U.S jazz

THE HAGUE, Sunday.—American jazz bands will continue to tour Europe in 1956, despite rumours of promoters losing money, of discontented fans and of audience riots.

Definitely fixed already are those of Stan Kenton, Lionel Hampton and Norman Granz's Jazz At The Philharmonic.

Announcing the advent of these three bands to 7,500 Dutch fans at the Louis Armstrong All Stars concert here last night, promoter Lou Van Rees said that Hampton and JATP—including the existing four-tenors line-up—had been provisionally booked for February and March, Kenton for April.

"Is The Armstrong Tour A Farce?"—p. 3.

Anne Haven to rejoin Geraldo after crash

Geraldo singer Anne Haven, who was discharged from hospital last week, where she had been recovering from car-crash injuries, returns to the band on November 14.

During her absence, Jean Campbell and Valerie Cooney have been depping.

LITA ROZA ILL

Lita Roza was taken on Wednesday to the London Clinic for observation on an ulcerated throat.

She hopes to be well enough this week-end to spend a brief holiday in Paris with her sister, singer Alma Warren.

Josh White arrives for concerts and TV

BBC producer Charles Chilton (L) and Hugh Scotland (r.) receive personal guitar tuition from American folk-singer Josh White at his Press reception on Monday.

JOSH WHITE, American singing guitarist now in Britain for a stay of at least three months, arrived at London Airport last Saturday.

A Press reception had been arranged for Josh that morning, but his 'plane was delayed and he had to drive straight to Wood Green for his afternoon appearance in ATV's "Music Shop."

This evening (Friday) he begins his concert tour with two performances at the Central Hall, Westminster. The concerts are presented by Hugh Scotland in aid of the Commonwealth and Colonial Children's Christmas Party.

The Trinidad Southern All Stars Steel Orchestra are also on the bill.

On Sunday, Josh appears in a concert at the Savoy, Burnt Oak, and on the 11th on BBC television.

MICKLEBURGH TO AIR

Bobby Micklebugh and his Band, who appear as guests at the Strand Lyceum this Sunday, are booked for "British Jazz" on the Light Programme (10.35-11 p.m.) on November 14.

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Dallas

DALLAS BUILDING CLIFTON STREET LONDON, E.C.2

STEVE RACE at the Ball

AS usual, it was a great occasion. Everyone was there at the Tin Pan Alley Ball: every bandleader, singer, comedian, music publisher, producer, arranger and instrumentalist of any consequence, together with the record executives who run their lives for them. Even Johnnie Ray was present, though, according to rumour, only just.

It is the most densely packed, exhausting and yet enjoyable of all the entertainment profession's shindigs. As a clearing-house for the year's accumulated gossip, it is unrivalled. No wonder the Fleet Street tittle-tattlers were there in force.

But it is the song-pluggers' evening; the one occasion of the whole year when their presence is universally welcomed, their health is drunk, and (thanks to the proceeds) their future endowed.

And, with all Britain's entertainment stars gathered together under one roof, what an opportunity for song exploitation!

It could be a plugger's paradise, but, by common consent, no pro. copies are flashed from inside pockets that night. It is a night of no plugs—or would be if one ignored the Souvenir Programme.

"Best wishes to my colleagues in the profession," one says in the Souvenir Programme, and happy the publisher whose current plug can somehow be worked into a message of felicitation.

◉

Also at the Ball were the Press photographers, looking a little sheepish, as befits those who earn their daily bread while others drink champagne.

It is possible for a photographer at the Tin Pan Alley Ball to make a great number of enemies: a case of whom one does *not* photograph, rather than whom one does.

Take the occasion last year, when I sat at my table talking to a well-known orchestra conductor. The MELODY MAKER photographer came by.

His eyes wore a glazed expression, and I could have sworn he didn't notice me at all.

"Hello, there!" I shouted a little loudly. He turned, and I noticed that he whipped the flash kit behind his back.

"Hello, Steve."

"Everything all right?" I inquired, in the proprietary manner of one who owns controlling shares in Odhams Press.

"Yes, thanks. You'll have to excuse me, I must find Al Martino." He strode away.

A little later I noticed him lining up the Martino shot. A dozen musicians and their wives were ranged behind a table, toasting Al Martino in *Graves Superior*. I stole up behind the photographer's ear, determined to stand no further nonsense. "Can you use me?" I whispered.

"Yes, indeed," he said. "Perhaps you'd hold this bulb just a little to my left. I don't suppose it'll burst, but hold it at arm's length just in case, will you?"

◉

AT some point in each Tin Pan Alley Ball my wife and I stop stumbling around the ballroom floor and sit down to watch the dancing.

It is a most rewarding pastime, particularly when a bandleader is manœuvring his spouse round the perimeter. "Slow-slow-quick-quick-slow" he goes, his face rapt in concentration, while the band plays a samba.

Not so the popular singers. For some reason they all seem to be exquisite dancers, perhaps because in their band-vocalist days they spent so much time watching the floor.

But the standard of dancing is, on the whole, not very high. Publishers and pluggers—such an extraordinarily mixed bunch of people anyway—seem as little at home on maple as, these days, they would be on velvet. Mrs. Publisher tends to go round the floor with her head permanently turned, apologising in advance over her shoulder.

◉

WELL, there we all were last Thursday, perambulating round that dance floor like a colossal human gramophone record, with Yours Truly representing the centre hole. Ever since I learnt that all good dancers go round the outside, I have somehow found myself locked in the centre, trampling round in a two-foot orbit like a dog chasing its tail.

Never mind. I enjoyed myself in my quiet way, and I met a lot of old friends. I even met some new ones.

That's the nice thing about the Tin Pan Alley Ball.

"PHOTOGRAPHERS never seem to notice me at the Alley Ball," says Steve Race. "They walk by with eyes glazed."

Ron Cohen unglazed sufficiently to get the above picture at this year's festivities—but, of course, no Steve!

In this picture, the accent is on the vocal brigade. In the back row, we start on the left with Julie Dawn, who is joined by two of the Three Deuces (Shane Rimmer and Paul Somerville) and show-girl Margaret Anthony from Victoria Palace.

Show Band singer Janie Marden is left front, accompanied by Tito Burns and his wife, Terry Devon. On the right is film star Jackie Collins.

Was Steve holding the flash?

MAILBAG

WALLY STOTT WRITES ABOUT 'THE CAT'

IN the MM of 22/10/55, Jack Payne refers to an "unholy trinity" of records that are copies, or near-copies, of American discs—including among them my "Cat From Coos Bay," and ending with a rather catchy remark about "ears burning."

It is not a habit of mine to take offence at criticism, but in this matter I feel that my reputation is somewhat at stake, so I should like to throw some light on the matter.

I required material for the reverse side of "The Night Rides," and "Cat From Coos Bay" was presented to me in the form of an unlabelled private recording, with the verbal information that it was the work of an unknown American bandleader-arranger who would be delighted to have:—

1. His record released on a British label; or

2. His composition recorded by a British band.

It was only in my power to "help" him on offer No. 2 which I did—with the well-known consequences. The record—"The Night Rides" being the important side at the time—had to be made in a great hurry for a variety of reasons, otherwise I would certainly have preferred to write a number for the reverse myself.

Not until "Cat" was firmly imprinted on magnetic tape, and consequently not in my hands, did I learn of its true origin.

I do feel rather annoyed about the whole affair, being, on the one hand, victim of a ghastly mistake on someone's part; on the other hand, a staunch supporter of originality in the British recording industry.—*Wally Stott, Kensington, London, W.8.*

●

ERIC TOWNLEY'S letter (MM, 29/10/55) on hooliganism at a Birmingham Town Hall concert receives my wholehearted sympathy. I, too, have seen this element creeping into the jazz world in this country.

But his suggestion that the civic authorities should call upon the services of the police will receive short shrift at the hands of the Force—if our experience at Barnet is anything to go by.

We had cause to complain, at a local police station, about a small hooligan element that intimidated members of the club when they left the hall. We were told by a police sergeant, and I quote: "Let's get one thing clear: we are not interested in you promoters. If you don't want trouble, you shouldn't run dances."

This same public servant went on to say that we should get some "strong arm" men to beat up these hooligans! In other words, take the law into our own hands.

The fact that a small group of "toughs" were able to close down the Cranford Jazz Club is an indication of the extent to which the police are proving powerless to guard the public from lawless intimidation.

We at Barnet have dealt firmly with our "rowdies," and it might be well to point out that, should it be necessary for us seriously to beat up these boys, we shall not expect to find ourselves in court on a charge of criminal assault!

I should like all club, dance and concert promoters who have had similar experience to write to you, so that you can judge the extent of this vicious new movement of rowdy hooliganism.—*Ken Lindsay (Secretary, Barnet Jazz Club), London, N.20.*

TUBBY HAYES at the Jamboree. Readers endorsed our critic's summing-up: "Best Jamboree yet."

●

LIEBERMANN'S "Concerto For Jazz Band And Symphony Orchestra" even beats Bill Russo's "English Suite" in the stakes for the un-jazziest piece of jazz yet written.—*A. Rose, Forest Gate, London, E.7.*

● Rolf Liebermann's concerto is reviewed by Vic Bellerby on p. 6. Maurice Burman reviews its broadcast on p. 4.

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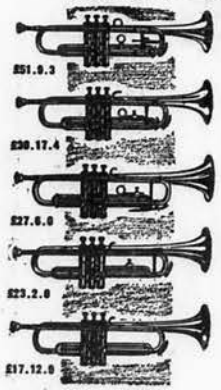

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Recorded by LEROY ANDERSON
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1: IS THE ARMSTRONG TOUR A FARCE?

2: ARE THE ALL STARS SO BAD?

3: WHY THE RIOTS?

PETER LESLIE flies to Holland to answer four vital questions

4: WHAT'S HAPPENED TO LOUIS?

WORTH THE TRIP TO PARIS? YES!

SIXTY policemen in plain clothes sat unobtrusively among the 7,500 Dutch jazz fans at the Louis Armstrong concert at the Hague last Saturday night. Sixteen more, in uniform, prowled at the back of the hall. A further 30 were held in reserve on a balcony overlooking the auditorium—and another score or so outside, ostensibly there to control crowds and traffic, could be called on as reinforcements if required.

When the All Stars were in Germany, missiles were thrown and fans rioted; when they were in Scandinavia, there were demonstrations and street fighting broke out.

There have been disquieting reports of audiences unsatisfied with the quality of the All Stars' music; of inflated prices charged for "short-weight" concerts lasting little more than an hour. There have been insinuations that promoters have taken the paying public for a ride—packing too many people into inadequately equipped halls with poor amplification, to cash in as much as they could on the Armstrong name.

Is he resting on his laurels?

Louis himself has been criticised, variously, for allowing his managers to persuade him to play too great a proportion of commercial music in his shows; for playing exhibitionistically; for not playing exhibitionistically; for resting, musically speaking, on his laurels and not playing enough solos; for undertaking too many dates in too short a time; and for leading a disappointing group.

What are the facts?

And, most important of all; is it going to be worthwhile for British enthusiasts to make the trip to Paris to hear Louis?

I flew to Holland last weekend to find out for myself. I went to concerts at the Hague and Amsterdam, I went backstage and talked with Louis and the All Stars. I travelled with them in their coach between the two Dutch cities—and I questioned fans and critics who had been to other All Stars concerts in Europe.

Here is the truth as I found it. *And let me say straight away that, in my opinion, it most definitely is worth the effort and expense to get to see Louis.*

Since critical reports of the initial concerts appeared, there have been slight—but important—changes made in the show. There is now a smaller proportion of commercial numbers—and drummer Barrett Deems (who was roundly criticised for playing too noisily) has obviously been instructed to keep the volume down.

Here's how the programme went at Amsterdam. *Instrumental:* "Indiana." "Tin

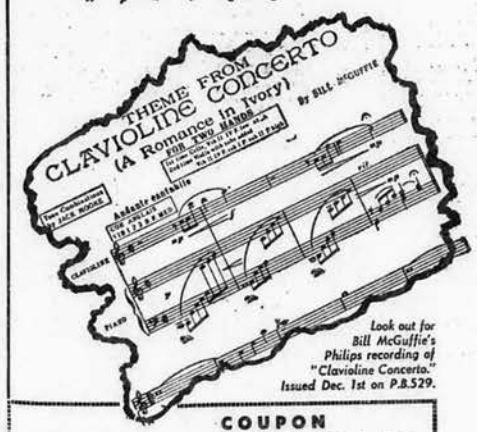
Continued on page 6

THE LIPS

THE HANDS

£100 cash prize

PLAY THE THEME FROM "Clavioline Concerto" AND WIN CASH PRIZE



Look out for Bill McGuffie's Philips recording of "Clavioline Concerto." Issued Dec. 1st on P.B.529.

Selmer offers prize and publicity for best tape recording of Bill McGuffie's new work.

First man to write a composition expressly for an electronic keyboard is Bill McGuffie, who penned the glorious melody of "Clavioline Concerto." It's a grand tune which gives the Clavioline real scope for interpretation and Selmer feels that somewhere there is an "unknown" who can play this melody really well. That man will receive a cash prize of £100 and all the publicity that goes with the award. With the advent of commercial T.V. there are dazzling prospects for up and coming players. Each entry will be heard by Ted Heath, Harold Smart, and Pat Brand, but these distinguished adjudicators will not know the winner's name till after they have made their decision; each competitor has a serial number by which he is known during the contest. There are no complications. The simple rules have been devised for the protection of competitors who record their entry on tape after announcing their serial number. Copies of the music from Selmer, John Fields Music, 107 New Oxford Street, W.C.1, or your local dealer. Price 2/6d.

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Entries to be recorded on Grundig tape.

The sensitive Clavioline demands the highest standard of recording. So that competitors can give of their best over the wide range of frequencies, entries are to be made on a Grundig Tape Recorder. For this purpose the competitor buys a miniature Grundig Tape Recorder "Mail Spool" which costs only 8/9d. and is returned after the competition. There is therefore no entrance fee. It's easy enough to get access to a Grundig recorder if you don't possess one, so mail the coupon for entrance form today and be in good time for the closing date—November 30th. Entrance forms from your Clavioline dealer or Selmer.

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DID THE BBC BREAK ITS OWN RULES?

MACLEAN: A STATEMENT.

Maurice Burman's Radio Commentary

ARMED only with a bagful of arrangements and a lot of determination, pianist Tommy Watt sent a wave of discontent rippling through the profession when, a couple of weeks ago, he broadcast successfully as a bandleader.

Trouble was, having no band of his own, he had used a hand-picked group of star session men. The broadcast was reviewed in this column—and at once bandleaders and rank-and-file musicians began their protests to me by 'phone, at the Tin Pan Alley Ball, and even as I write!

Gravamen of their complaint is that the BBC is breaking its own rules. Apparently band-leaders can't broadcast unless they have "a bona-fide band consisting of bona-fide musicians with whom they do other work beside broadcasting," as it was explained to me by one band-leader.

Here are some remarks from others: "I spent £2,000 to comply with the ruling and got nowhere with the BBC. . . ." "Why does the rule fix one person, and not another? . . ." "Other genuine leaders can't get a guest in, so why can somebody who has no large salary bill, no worry of finding work for his band, and no pile of headaches with musicians?" And, finally, "It's totally unfair," said another with emphasis.

I'm not for the moment adding my opinion other than to note that the BBC has not itself into a rather interesting situation. And to draw your attention to the statement printed alongside.

MACLEAN SAYS:

THE following statement was issued this week by Donald MacLean, Variety Music Organiser of the BBC:

"There has been no change in our 'rules.' Dance music broadcasting has not progressed . . . entertaining listeners as much as possible for as long as possible.

"In the past, the BBC has felt that favouring 'constituted' bands helps this aim—I see no reason to do otherwise, as many wholly new bands are discovered. To fulfil this same purpose, we must not confine ourselves only to bands which satisfy the very different demands of ballroom and concert audiences. Hence the Baker's Dozen broadcasts, Mat Temple in *The Braden Show*; and two Tommy Watt airings—out of 631 transmissions so far this year of 'constituted' bands.

"I have read almost nothing but praise of late from former MELODY MAKER readers (and, in fact, all listeners) can be assured that if there appears to be need for change in the point of balance of our system, I will recommend that this quickly be done. For the moment, the evidence remains those of the last seven years."

NORMAN BURNS AND HIS BAND

13.15 p.m., 28/10/55.

AT heart, I'm quite sure, Norman is as good a jazz devotee as the next man. But, for various reasons, probably economic, he has changed his policy from that of a modern group to a commercial—though modern-dance band.

Who can blame him? Certainly not I. But is it really necessary to play a programme consisting of 70 per cent. vocals? After all, the BBC itself is quite happy with a 50-60 per cent programme mix! I should think 50, too!

I almost feel as if Norman had stabbed me in the back. Saving grace is the fact that the band still plays along Shearing lines. But the knife is in his hand!

HARRY ROY AND HIS BAND

8.30 p.m., 28/10/55.

HARRY went one better—90 per cent. vocals! But this is something different again. Roy should be seen on television; he has a strong, comic personality and is completely carefree.

His "announcing" was some, what in the tradition of Geoffrey. Every time he spoke, other members of the band held conversations of their own. Sometimes Harry would even stop announcing and join in—the antithesis of BBC-ishness. (Bear in mind, however, that the BBC sanctioned it.)

Ninety per cent. vocals here, it is true—but not of the hit parade kind. Comedy numbers, Rhythm-and-Blues. Blues-and-Rhythm—and a special kind of Harry Roy number which defies description. He even sang "Leavin' To a Blues." (Do you think he's going to worry that Sinatra's recorded it? I should think so, too!

The band was rough, but there was an excellent jazz trombone, a good lead trumpet and swingy pianoisms from Ken Jones. Roy has definitely made a come-back as a personality.

THE SONG'S THE THING

JOAN REGAN

8.55 p.m., 28/10/55.

I HAVE never met Miss Regan, but on this show she sounded like a very nice and sensible person. Even so, I cannot like her taste in songs. I do, however, like her voice; it is warm, round and sincere.

From a star point of view, she goes from Vera Lynn to Doris Day and back again. And it was a generous gesture to dedicate one of her songs to Doris.

Best number was "Shepherd Boy," a good arrangement, played and sung well.

WORLD OF JAZZ

PETER LESLIE

10.30 p.m., 28/10/55.

I WAS wondering at the start of this broadcast in the "Forgotten Men series whether Peter Leslie could sustain interest for 40 minutes discussing only the work of Henry Red Allen and J. C. Higginbottom.

I must have done a bit of forgetting myself, because not only were these two players of tremendous interest—their work also covers nearly 30 years of jazz, and Peter was not slow to take advantage of that fact, as well as bringing in the great music of their contemporaries.

This broadcast supplied the answer to the question why so many musicians show lack of interest in the revivalist movement. There simply isn't a band of a musician of that school of today who comes anywhere near the standard of Red, Higgy and their peers.

Red, it is true, was never regarded as a "hot" band, but that was not because he wasn't a good man, but because there were even greater players than Elmell around at the time. In fact, jazz is a matter of degree. Higgy is different again. He was a giant of his day.

Leslie did a very good job, but I would point out that nothing remains entirely dated, and I would like to have heard just a mention of Horace Henderson, that great pianist.

To sum up: nostalgic for knowing people, constructive and revealing for innocent youngsters.

ALSO HEARD.—Don Smith's enterprising airing.

LIGHT LEAVES MARS IN THE DARK

At 7.30 p.m. last Monday week, the Light Programme was heard urging listeners to switch on their television sets for Jack Payne's *Of The Record* show. It's okay by me, but how do Charles Chilton and his Spacemen feel about it? I'm sure they would be drawn attention to TV dance band shows, but it seems hard that it should be accompanied by an implied invitation not to listen to a radio broadcast!

BURMAN'S BAUBLE

is awarded to Ken Jones for his tasteful, rhythmic playing.

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended October 29, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. BLUE STAR (A) (1/6) ....Chappell
2. THE MAN FROM LARAMIE (A) (1/6) ..... Chappell
3. HEY, THERE! (A) (2/-) ..... Frank
4. THE YELLOW ROSE OF TEXAS (A) (1/6) ..... Mills-Valando
5. HERNANDO'S HIDEAWAY (A) (2/-) ..... Frank
6. EVERYWHERE (B) ..... Bron
7. I'LL COME WHEN YOU CALL (B) (2/-) ..... Michael Reine
8. EVERMORE (B) (2/-) ..... Rogers
9. EVERY DAY OF MY LIFE (A) (2/-) ..... Robbins
10. CLOSE THE DOOR (A) (2/-) ..... Duchess
11. STARS SHINE IN YOUR EYES (F) (2/-) ..... Peter Maurice
12. GO ON BY (A) (1/6) ..... Bluebird
13. LEARNIN' THE BLUES (A) (2/-) ..... Campbell Connelly
14. I'LL NEVER STOP LOVING YOU (A) (1/6) ..... Robbins
15. LOVE ME OR LEAVE ME (A) (2/-) ..... Keith Prowse
16. THE DAMBUSTERS' MARCH (B) (2/6) ..... Chappell
17. COOL WATER (A) (2/-) Feldman
18. SOFTLY, SOFTLY (B) (2/-) ..... Cavendish
19. UNCHAINED MELODY (A) (2/-) ..... Frank
20. I WONDER (A) (2/-) Mecmelodies
21. TWENTY TINY FINGERS (A) (1/6) ..... Francis Day
22. JOHN AND JULIE (B) David Toff
23. THE GANGO'S BACK IN TOWN (A) (2/-) ..... Leeds
24. LOVE IS A MANY SPLENDORED THING (A) (1/6) ..... Robbins

A—American; B—British; F—Others
(All rights reserved)

AIN'T THAT A SHAME

Recorded by

PAT BOONE	(London HLD 8172)
ELLA MAE MORSE	(Capitol 14341)
FATS DOMINO	(London HLY 8172)
THE SOUTHLANDERS	(Paris R 4000)

TWENTY TINY FINGERS

Recorded by

STARGAZERS	(Decca F 10626)
ART MOONEY	(M-G-M 855)
CORONETS	(Columbia DB 3671)
MARIE BENSON	(Philips PB 512)

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TEMple Bar 9351-5

—on the air

(Times: GMT)

SATURDAY, NOVEMBER 5:

11.30-12.0 midday A 1: Clayton Jam Session; Mulligan Sextet at San Remo; Brown-Roach-Ferguson Jam Session.
12.30-12.45 p.m. C 2: Dutch Swing College Band.
2.45-3.15 A 1 2: Golden Gate Quartet; Flamenco.
3.0-3.30 R: Jazz Library.
4.30-5.0 F 1: The Living Jazz.
5.0-5.30 R: Swing Serenade.
6.15-7.0 M: Jazz Club.
7.30-8.0 J: Top Pops in USA.
9.0-10.0 and 10.5-11.0 A 1-2: Concert Fleurons . . . 1st Paris.
9.30-11.0 and 11.15-1.0 a.m. I: Musical ABC.
10.10-10.30 p.m. T: Jazz 1955.
11.5-12.0 J: DJ Shows (nightly).
11.30-12.30 a.m. W: Jack Jackson.
12.0-1.0 S-G: Saturday Night Club.
1.5-2.0 H: Hollywood—New York.

SUNDAY, NOVEMBER 6:

4.5-5.0 a.m. J: Top Of The Morning.
10.30-11.0 J: Sunday Morning Jam.
3.15-3.0 p.m. DL: British Band Box.
4.4-4.30 Z: Cadillac, Hatch, Big Mike.
7.30-7.50 J: Bandstand.
8.30-9.0 A 1: M.G. Jazz. 9.0: Jazz Rencontre.
9.45-10.0 F 4: For Jazz Fans.
10.5-10.45 A 1 2: Jazz Today: West Coast Arrangers, Lester Young, Modern Jazz Quartet.
10.30-11.0 DL: World Of Jazz.
10.30-12.45 W: Red Anthony.
10.30-11.0 J: DJ Shows.

WEDNESDAY, NOVEMBER 9:

12.30-12.45 p.m. J: Strictly From Dixie.
2.0-2.30 P 2: Jam Session.
3.15-3.55 R: Jazz in Europe.
8.30-10.0 S: Modern Rhythms.
4.30-5.0 F 4: Jazz Club.
6.45-7.0 M: Dixieland.
11.5-12.0 G: The Tenor Sax.
11.15-12.0 I: Chet Baker Quartet and Gerlingen All Stars from Mainz.

THURSDAY, NOVEMBER 10:

12.0-12.30 p.m. A 1 2: Champs-Elysées Jazz.
2.30-4.0 K: Jazz for Youth.
6.10-6.45 DE: Unforgotten Jazzmen, Ken Stone.
2.30-3.30 F 2: Jazz Anthology.
4.0-4.5 F 3: Jazz Commentary.
5.30-6.0 J: Jazz and Blues.
5.10-5.55 R: Middle Period Jazz.
5.30-10.0 I: Modern Jazz Quartet; Dave Brubeck Quartet.
8.30-10.0 P 4: Basie Big Band.
8.45-10.0 F 1: Jazz Quartet.
10.0-11.0 P: South Rampart Street Parade; Marian Mares Orch.; Red Rodney, Neal Hefti, Charlie Venturi.
10.30-11.0 O 2: AVRO Jazz Club.
10.35-11.0 H 1: Hawkins, Ryan, Garner.

FRIDAY, NOVEMBER 11:

3.45-4.30 p.m. I: Gale-Brookmeyer Quintet from the Swiss.
4.10-4.40 K: Simon Brehm's DJ Show.
4.30-4.50 Z: Champs Elysées Jazz.
9.10-9.55 R: Jazz Developments.
10.30-11.0 Q: The Roaring Twenties.
10.30-11.0 J: Jazz International.

EVERY NIGHT: 7.0-9.0 T: This Is Music USA. 11.5-12.57 a.m. A 1 2: Night Beat. Midnight sonatas: E-H-J-P-Q-R: Light and Dance Music.

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B: RTF Paris: 206m, 218m, 218m, 366m, 448m, 490m.
C: Hilversum: 1—NCRV 402m. 2—AVRO/VARA 298m.
G: BBC: E—European 234m. L—Light 1500m. 2—200m.
E: NWDR: 309m, 189m, 49.38m.
F: Belgian Radio: 1—484m. 2—324m. 3—267m. 4—186m.
G: Austrian Radio: 355m, 514m.
H: RIAS Berlin: 1—303m, 49.94m 2—187m, 49.84m.
I: SWF Baden-Baden: 258m, 361m, 190m, 41.38m.
J: AFN: 344m, 371m, 547m, 60.8m.
K: SBU Stockholm: 1571m, 258m, 25.6m, 208m, 32m, 49.46m.
M: Copenhagen: 283m, 310m.
O: RB Munich: 276m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 49.32m.
Q: HR Frankfurt: 390 m.
R: RAI Rome: 250m, 290m, 260m, 267m.
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AMERICA GAVE ME NEW LIFE, IDEAS

says Johnny Dankworth

JOHNNY DANKWORTH leaned across the table and told me in a nutshell his views on the Dankworth bands—old and new.

"I was getting tired. I needed a change."

The change spans a long period of time. Right from the Seven, through the birth of the big band, ending with the band he fronts today.

Not that Johnny is trying to whitewash the current personnel switches. He was sorry to lose Keith Christie, Allan Ganley and Derek Smith. But he sincerely believes that the band he leads today is a more vital, swinging band.

This is due not to changes in the line up; but to changes in Dankworth's approach to his music.

"Years ago, I went to America on the boats. I heard a lot of good jazz; I was inspired. I came back to Britain with the conviction that I could do something.

"I formed the Seven.

"It was hard at first, but gradually I found my audiences were growing, my bookings increasing.

"The Seven kept me going for a long time. But you get stale."

We liked the Seven; one of the best groups Britain has produced in the jazz field. Did it *have* to go?

"Yes. I wanted a change. I formed the big band; I was keen and I wanted to write. I went abroad and wrote most of the book. Then the band took the road.

"With a big new band came big new problems. No holidays, a tour of Africa, lots of arranging, administrative jobs, keeping the boys in check."

We thought the band dropped from its initial impetus.

"I began to write less arrangements.

"Then, a short while after, I realised I *hadn't the urge to write*. I was run dry of ideas. Try as I would, I could not get a note on to paper.

Time to take stock of the situation.

"The reason I took up an instrument in the first place was because I felt I had to. The reason I came into the musical profession was that I intended to play it, the reason I started a large orchestra was to arrange for it.

"Now all these things—playing and arranging—were going by the board for the sake of administration and things other than music; things that other people were far more capable of doing than I.

Bill Geldard has taken over the small group role formerly fulfilled by Keith Christie; there are other new men, too.

The worried looks on stage: the lessening of Johnny's solo impact.

"As for the arrangements—that was my problem.

"Capitol had proposed a promotional tour of America, and I decided to take it, with an agreed compromise. I would be on my own to hear what kind of jazz I wanted to hear while I was there.

"It did the trick.

"I discovered a lot on that trip. I heard new things, new variations of old ideas, a whole lot of things to stimulate and inspire me.

"I realised the tremendous value of band arrangements and the desirability of keeping a spirit of spontaneity in the scores.

"I realised that to give the jazzman a chance to show his worth he must be given more than a finicky eight bars here and there to get away.

"I realised the necessity of painstaking rehearsal and free discussion with the musicians about the ideas behind the scores."

The Russo method: talk it over; explain it; study it; play it.

"I followed the same line I had always taken; but it was a new, revitalised line."

The personnel changes couldn't have helped.

"The loss of Ganley, Smith and Christie were setbacks, but at the same time I realised this gave me a chance to remodify the band.

"I passed the vocal scores and certain instrumental arrangements to Dave Lindup, in whom I have great faith, leaving myself free to take care of the band specialities.

"From musicians who have applied to join the band I have carefully picked those whom I think can do most for it.

"Now I look at things in retrospect. I can see the value of my visit to America.

"My early trips kept me going through the Seven. The excitement of starting a big band bolstered their flagging effect, but the excitement died.

"Now I am ready to go again. And already the effects are showing. My last half-dozen arrangements, I am sure, come nearer to a true jazz feeling than anything I have written before."

Johnny leaned back in his chair like a man who had unloaded a great weight off his mind, and tackled his steak.

"Now I'll show you."

—Mike Nevard

ABOVE: The new rhythm section swings in: Bill Sutcliffe and Kenny Clare; trumpeter Charlie Evans is on the right. LEFT: Pete Warner solos (Alto: Leslie to his right); Dankworth and Dougie Roberts complete the picture.

"Yes, it sounds good." Johnny listens to Pete Warner.

There are new methods of presentation, too

I HAVE no idea whether, in our field, the Johnny Dankworth band recital was an original idea. But I am certain that it bears repeating (*writes Tony Brown*).

Johnny, with his band, held a capacity audience in the Royal Festival Hall's Recital Room in thrall on Tuesday of last week, and merely by telling us all what the band was going to play and how.

This was one of the National Jazz Federation's regular recitals in this venue—and it was highly successful.

Naturally, the band said plenty on its own account—but the whole point is that the very music played gained in interest from the Dankworth preambles.

I attended reluctantly, gripped by a heavy cold and tormented by a persistent headache. The band, at some five yards distance, had my range—yet I survived the experience.

This may be counted as a triumph of interest over disability. What should have been an ordeal was a stimulating evening.

I even found my feverish bosom warming to the lambasting talents of drummer Kenny Clare, who did much to swing the pace. The Dankworth band played very well throughout and made some joyful sounds in the major work of the evening, "Itinerary Of An Orchestra," composed jointly by Johnny and Dave Lindup.

This twenty-minute piece is a sort of cameo-development of jazz about which I have two opinions. (1) I should like to hear it again. (2) It should be recorded.

One recommendation to Johnny. In speaking to such a studious audience, he should confine himself to the band and his music. One isn't particularly interested in his syntactical inhibitions, nor are they important, as long as his remarks entertain and instruct.

And they did.

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But where were the Tiller Girls?

VIC BELLERBY reviews the Concerto for Jazz Band and Symphony Orchestra

SIR EUGENE GOOSSENS.

AT the conclusion of the Festival Hall performance of Liebermann's "Concerto For Jazz Band And Symphony Orchestra" last Wednesday (26th), an enraged gentleman leaped into the gangway, brandished a crumpled programme and yelled, "Damnation to you!"

While hardly wishing Mr. Liebermann the agonies of perdition, one could feel sympathy with the enraged music lover. For the first downward sweep of Sir Eugene Goossens's baton upset an applecart which toppled rotten fruit into the lap of everyone—since jazz purist and ardent 12-tone disciple of mild mad with an inquiring interest in both forms of music.

Could this work have been a clever parody on jazz? Hardly, for parody requires subtlety of treatment and knowledge of the elements to be pilloried. If one wishes to parody jazz, it is the worst of taste to place the orchestra on the stage as a kind of public Aunt Sally.

The only plea of justification one can offer for this astonishing work is that the composer set out to prove conclusively that jazz and 12-tone music cannot be fused—and that it is possible to write bad music in both idioms.

★

Unfortunately both these facts have long been appreciated.

By using two orchestras, the composer reverted to the form of *Concerto Grosso* dating back to the seventeenth century, the BBC Show Band playing the part of the concerting orchestra and the symphony orchestra that of the *ripieno* or main orchestra.

The old masters of this form, Vivaldi, Bach and Handel, invariably resolved a logical unity in the alternation of the two groups. Here there was none: the general effect was that of a bewildered spectator, revealing in turn a band playing music suitable for a Hoe stick, strange lined American revue, and then a symphony orchestra indulging in the third-rate Schoenberg stuff by which Hollywood producers simulate the atmosphere of Sing-Sing prison on a foggy night.

The three alleged jazz movements were titled "Jump," "Blues" and "Boogie-Woogie"—ignoring the simple truth that many existing jump numbers are, in fact, blues, and that boogie-woogie is essentially a percussive way of playing the blues.

After showing this literary ignorance of form, it is hardly surprising that the "Blues" made no attempt to combine the 12-note system with the essential 12-bar progression, the wailing emotional level being that of a typically Noel Coward, drawing-room song complete of the early thirties. The "Boogie-Woogie" was indicrous. After the harassed pianist, Mr. Denis Wilson, had made a few desperate attempts at the theme, the movement degenerated into the meaningless anarchy.

Mr. Liebermann's knowledge of jazz techniques revealed nothing more than a superficial interest in Stan Kenton. The lover of classical music must have felt jazz to be grossly limited in its tone colour. The extensive variety of muted, wah-wah and growl effects peculiar to jazz were completely ignored; the tonal characteristic of the reeds was never varied by the introduction of clarinet or soprano.

★

Indeed, the only thing of real interest and satisfaction was the superb playing of the Show Band. The reeds and brass drove into the most complicated dodecaphonic passages with supreme confidence.

This work ended with a power-house mambo, in which Sir Eugene Goossens managed to produce a delightful beat from the massive forces at his disposal—but it seemed a gigantic waste of time and money to use 100 players, when Perez Prado, Kenton and Ellington can obtain better effects with 15.

Usually most attentive to ornamentation, Sir Eugene omitted to introduce 12 important figurations which would have given the mambo a proper setting—the Tiller Girls.

CYRIL STAPLETON

4 QUESTIONS

from page 3

Roof Blues," "Muskrat Ramble"; *Instrumental-with-vocal*: "Back O'Town Blues," "Pretty Little Missy," "Bucket's Got A Hole In It," "Basin Street," "The Saints," "Rocking Chair" and "St. Louis Blues"; *Specialities*: "Perdido" (Kyle), "Dardanella" (Hall), "St. James Infirmary" (Shaw), "Undecided" (Young) and a drum feature; *Vocal*: "Blueberry Hill" and "C'Est Si Bon" (Armstrong), "This's My Desire," "All Of Me" and "Album (Middleton).

Both halves of both concerts were opened and closed with "Sleepy Time Down South." Both concerts lasted just over two hours, but including the interval; both allowed generous encores—usually the last one or two choruses of a number repeated.

What of the quality of the music? Frankly, it varied a lot. The first concert, at the Hague, left me disappointed. Much of it, section by section, was musically vulgar; parts of it so exhibitionistic as to make Jazz At The Phil. like a chamber music recital. But then at Amsterdam, later the same night, I was quite transported by the scintillating music the group played.

The music

In some measure, this was due to the programme changes. "12th Street," for instance, at the former, started off promisingly with the same phrasing as that on the Hot Five record—but degenerated into a tasteless burlesque of purist jazz, with drummer Deems reduced to cymbals from his hi-hat and bashing them together by hand, military parade style. "Back O'Town," which replaced it, was every bit as miserably and musically as the record.

Barrett Deems, although quieter now, remains a poor drummer, too ready to draw attention to himself in misplaced comedy efforts. Arvell Shaw plays a number of clever solos; clever but not having much to do with jazz. And he sings in a surprisingly "legitimate" baritone.

Trummy Young and Edmond Hall also sing on occasion—both equally pleasingly. Both are first-rate instrumentally. Hall, a graceful, elderly man with a most remarkable air of quiet courteousness about him, emerging with the larger share of jazz honours.

His searing clarinet solos and agile ensemble work contribute more than anything else to the group's better jazz moments. Trummy, less imaginative in the construction of his solos, nevertheless generates a large part of the band's swing with his blustering, raucous style.

Billy Kyle, separated both geographically and in jazz approach from the other members of the rhythm section, remains as musically as ever.

Apart from introductions and one speciality, he was hardly featured solo at all. His playing deserves a better showing.

Of Velma Middleton I am sorry I can find little to say. She is not a good singer, technically or in a jazz sense, and her cavortings on stage seemed to me peculiarly tasteless.

Louis himself

That leaves Louis himself. His genius is not in question; the point at issue here is the amount of it rationed out to the fans on this particular tour.

It seemed to me a fair—if not generous—portion.

He led all the ensembles (except the one or two specially featuring Trummy or Edmond Hall), of course. But, The Hague, he had only taken one eight-bar solo by the interval—and there was only one more chorus (in "Muskrat Ramble") to follow. At Amsterdam, he took quite a number throughout the show. Perhaps he had been "saving" himself.

The band, as such, is an improvement on the last All Stars. Hall is infinitely better than Bigard could ever be. In this company. The front-line achieves, when it wants to, a driving and cohesive New Orleans jazz ensemble, the clarinet and trombone each in its appointed place—particularly in "Muskrat" and "Basin Street."

The main thing lacking from these concerts, for me, was an atmosphere. Gone was the jazz foil of the genius of Jack Teagarden, of Billie Holiday, or Pearl Bailey, with whom to indulge in those classic song duets and rhythmic conversational solos. For although Trummy Young and Edmond Hall are probably better for the group in a musical way than any of their predecessors, there exists no rapport between either of them and Louis himself, or between Louis and Velma.

Much of the heart-warming jazz charm of the earlier All Stars records is therefore lost—although the music is sometimes as good,

Continued on page 8

He's a giant all the same

No. 6 in our Giants Of Jazz series

says Peter Leslie

OVER a babble of more than 7,000 voices conversing excitedly in Dutch, the sentimental strains of "Cherry Pink Mambo" struggled through the fog of cigarette smoke. There were still twenty minutes to go before the Louis Armstrong All Stars took the stage for their first concert in Holland, and the assembled fans were being entertained with recorded music.

Suddenly, from behind the potted palms and theatrical flats masking the back of the improvised stage, a live trumpet cascaded forth an ascending scale—a succession of pure, stabbing sounds, ending on a high note which hung vibrating in the smoke-laden air.

Instantly, the chatter was stilled.

There was a moment's total silence before "Cherry Pink" walled its way through the amplifiers again, someone whispered "Louis!"—and the chattering resumed even more excitedly.

After 30 years as the most famous personality in jazz, Louis Armstrong still has that effect. A single note from his trumpet commands an immediate and complete attention.

As typical as the sound of the trumpet is the unseen trumpet warning up. "Cherry Pink" was being pranked an encore. The bookstage Armstrong blew a flurry of notes in the same key, climbed another scale, took up the trite melody, dropped it, weaved a mocking pattern around it—and carved the anonymous recorded trumpeter to shreds with the greatest good humour.

The warmth and the good humour are as essential a part of the Armstrong greatness as the imagination, the musical artistry, the flawless craftmanship.

Greatness

Louis is not A Giant of Jazz: he is *The* Giant of Jazz—infinitely versatile, infinitely right, with a universal greatness that transcends its musical environment and yet still adds to it.

And both the warmth and the greatness are appreciable from any one of the nearly 600 recorded sides he has made: from the strictly traditional Oliverez to the sides with the Mills Brothers; from the beautifully tragic Bessie Smith accompaniments to the uninhibited exhibitionism of the later Louis Russell titles; from "the exuberant humour of "You Rascal, You" to the plaintive melancholy of "2.19 Blues."

He has established no style of orchestration, taken unto himself no particular personal clichés, founded no school of jazz.

And it is precisely there that his greatness lies. For his talents are too wide for such confines. He is the embodiment of that old dictum: Jazz is a *manner of playing*.

Who else could make good jazz out of "On A Little Bamboo Bridge" with Andy Hoak's Islanders? Like Picasso in another medium, Armstrong explores every avenue of his subject to its ultimate conclusion—and then tries something different; having proved himself in the process master of all.

It would be as idle to expect the Louis of 1955 to resemble the leader of the Hot Seven as it would be to cry havoc because the All Stars do not let loose the music of 1927.

The dominant leader of the fiery 'twenties ensembles vanished to give way to a soloist too big for any collective concept. Today, the mature Armstrong, quieter and in more modest vein perhaps, still brings us—when managers and fans permit—music of a deep and satisfactory nature.

And he remains, bluff humour and all, the best male singer in jazz

Golden tone

The first thing one notices about contemporary Louis is his tone—still golden and beautiful, capable of almost unbelievable extension upwards without losing any of its fullness. The second is the absolute *correctness* of every phrase he plays.

Only after half a concert has passed does one realise that much of his work is taken an octave higher than would be normal for the average trumpet player, so effortless is his command of the instrument. (Once, when I could not see the front-line, he had played nearly two bars of a solo before I realised it was not Raymond Hall!)

But his best work undoubtedly lies, as critics have pointed out, in his accompaniments to Velma Middleton. What a pity he has no vocalist worthy of such sublime phrases!

As a leader, he is retiring onstage, seemingly perhaps—with drawn from much of the buffoonery demanded from his band—until it is time for the ready step forward to the mike, when Louis the showman takes over, all wide gestures and flashing teeth

Variations

It is interesting to note, however, that his performance variations from concert to concert—inevitably relying largely on head arrangements—still leave all the front-line room to play totally different solos in the same number at successive shows.

Leonard Feather, in an *Esquire* article some time ago, made the distinction between three different Armstrongs: the private individual, the artist idol of the purist collectors, and the virtuoso, the showman-buffoon.

It is only off-stage that one meets the first of these: the man universally loved by every coloured American show business performer I have ever met—all of whom refer to him affectionately as "Pops."

I was introduced to him by British singer Beryl Bryden, who was travelling with the group in Holland.

He is much shorter than I expected, and much slimmer; a reserved man with a quiet and husky voice. No trace there of the five talk or slang that one might have been led to expect from his stage personality, only a restrained warmth—and that polite American habit of instantly getting one's name right from a mumbled introduction, and using it, correctly, almost at once.

A man with such a strong personal dignity, in fact, that it would be unthinkable on a first meeting to call him anything other than "Mr. Armstrong"; for "Louis" would seem too familiar.

A man who, after the countless weeks and months and years of touring in the public eye, masks his feelings completely. A man whose tastes are impossible to gauge. (Who would guess, for instance, that his favourite records—as he confided to Max Jones at Nice in 1948 when Max questioned him about his published liking for Guy Lombardo—were some obscure Jack Hylton titles made in the early 'thirties?)

One-nighters

Anton Kop and I left the Hague in the Armstrong band coach—Louis, anyway, not seeming anything particularly arduous in this tour. "It's just the same as in the U.S.," he told me with a smile. "One-nighters all the time."

As the coach pulled away from the stage-door crowd, Louis sat next to Beryl Bryden, talking quietly, as the other members of the show munched sandwiches and exchanged jokes. Then, as we got on to the open road, he slept. The others continued chattering, so, from two seats behind, feeling inexplicably a curious protectiveness, I watched the sleeping head (grown slightly bald on top) of the greatest artist jazz has produced.

There are 50 kilometres between the *Houtrusthallen* in the Hague and the *Concertgebouw* in Amsterdam—one for each year of Louis's life. Was he dreaming. I wondered as the coach roared down the straight motor-roads, with the band uniforms swaying on their hangers from the overhead racks, and a hi-hat pedal jingling against a drum stand on the back seat?

Was he dreaming again the well-known story, the upbringing in the New Orleans slums, the waif's home and the bugle lessons, the trumpet schooling later from King Oliver?

In the coach, Billy Kyle and Trummy Young were reminiscing. "I in Denver, Colorado, and *Pow! Bam!*—that was Krupa—and we'd never even rehearsed the arrangement!"

Did Louis, too, reminisce in his sleep? Was he thinking of those far-off summer nights when he played up and down the Mississippi with Pate Marabar on the *Dixie Belle?*

Or perhaps he dreamed of the summons to join Oliver in Chicago which was to set him on the road to world-wide fame; of recording sessions with Dodds, Hines, Cry, the Luis Russell band; of the early New York days with Fletcher Henderson, when he found it difficult to read the arrangements; of hectic evenings in 1926 when he doubled the Vendome in Chicago with Carroll Dickerson at the Sunset, where for the first time he saw his name in lights: *Louis Armstrong, World's Greatest Trumpet Player.*

Maybe he recalled his earlier European tours, the triumphant appearances at the London Palladium and the old Holborn Empire in 1932 and 1933, the pre-too-happy All Stars four three years ago, or the fabulously successful shows at the Nice Festival in 1948.

Maybe he was just very tired; maybe he just slept.

Awake again

Louis Armstrong, World's Greatest Trumpet Player, was not telling. When the coach drew up with a squeal of brakes among the crowd of fans outside the *Concert-gebouw* in Amsterdam, he was instantly awake—and as immaculate as ever. Straightening his tie, he threaded his way through the All Stars, crowding back against the seats to allow him to get out first, and stepped briskly down to meet his public, the wide, warm smile at the ready again.

Before he disappeared into his dressing-room, he turned back to shake hands with me.

"It was nice meeting you, Mr. Leslie," he said. "Thank you very much for coming to see me. And when you get back to England—remember me to the cats there."

"I surely will, Mr. Armstrong," I replied. "Thank you very much. It has been a very great honour to meet you."

In common with most journalists, I suppose, I suffer from a certain occupational arrogance. But I have never meant anything more sincerely in my life.

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WORLD NEWS

NEW YORK

BENNY GOODMAN and his Orchestra (a specially assembled studio group, since Benny has no band or combo at present) last week made the first recording of "Prelude, Fugue And Riffs," the ambitious symphonic-jazz concert work by Leonard Bernstein.

The work, originally written and submitted to Woody Herman six years ago but never performed by the Herd, was premiered last week when Bernstein himself conducted it in a performance by an NBC studio orchestra.

It was part of an elaborate television show on which he tried to analyse and explain jazz.

★

SWEDISH trumpeter Rolf Ericson, in New York recently with Harry James, is joining Les Brown's band in California.

Plans are now in negotiation for Rolf to take an all-star combo to Sweden next summer to play two months at the Swedish jazz festival and make records for Metronome.

The possible sidemen mentioned include Lou Donaldson, Hank Jones, Kenny Clarke and Paul Chambers, the amazing new 20-year-old bassist.

★

THE Moulin Rouge, four-million-dollar gambling casino in Las Vegas which opened last May as the first interracial hotel of its kind in that notoriously Jim Crow city, has closed its doors after a series of economic crises.

Les Brown's band had just completed its first week there when the place was padlocked. Previous attractions had included the Benny Carter and Lionel Hampton bands, and many name Negro acts.

★

Basie guitarist Freddie Greene is due to make his own LP for RCA Victor. Joe Newman and a number of other Basie stars will be featured.

★

A NEW book, entitled *The Eddie Condon Book Of Jazz*, edited by Richard Gehman, who ghost-writes the weekly column under Condon's name in the Hearst newspapers, will be published next April by Dial Press.

It will be an anthology of writings about jazz, both fiction and non-fiction, by numerous writers both in and out of the music field.

They will include John Steinbeck, John Hammond, Bill Grauer and Orrin Keepnews, George Frazier, Benny Goodman and about 30 others.

★

THE big new record company just started by the American Broadcasting Co., and its affiliate, Paramount Pictures, will issue its first releases soon under the name "ABC-Paramount."

The RCA Victor subsidiary known until now as "Label X" will shortly change its name to Vik.

★

RANDY WESTON, a young pianist who has been compared with Thelonious Monk, has replaced George Wallington at the Bohemia.

Tal Farlow is expected to leave Red Norvo and California shortly to take an engagement in New York at the Composer Room.

★

THE international exchange of musicians continues with the news that Toshiko Akiyoshi, Japan's answer to Hud Powell, will arrive here next spring to study in New York on a scholarship.

Jutta Hipp is due here from Germany in mid-November. Bobby Jaspar of Belgium, and his American wife, singer Blossom Dearie, are also expected in November.

★

A NEW jazz combo, which will start a tour of night clubs shortly, has been formed by flautists Herbie Mann and Sam Most.

Both will double on tenor, and Most will also play piano in the combo, which will feature Joe Puma on guitar.

The group makes its first LP shortly for Bethlehem, with arrangements by Joe Garcia.

★

The board of film censors is reported to have classed a film about a musician dope addict as "unacceptable."

The film is "The Man With The Golden Arm," starring Frank Sinatra as the addict. Shorty Rogers leads a 17-piece in the film.

SWEDISH trumpeter Rolf Ericson (top), now in the States, may be bringing an All-Star combo to Europe next year.

◉

AMERICAN jazz notability Eddie Condon (above) has a regular column in the Hearst newspapers. Now he is giving his name to a new "high-tone" jazz book.

◉

GERMAN pianist Jutta Hipp (right, with Dizzy Gillespie) is expected in the U.S. this month.

HOLLYWOOD HEADLINES

JUDY GARLAND'S remake of *A Star Is Born* didn't click as expected (they say).

The original idea was to play a reverse angle on the old *Star Is Born* story. Judy was to play a female version of the role created by Frederic March, with a male co-star in the "Janet Gaynor" role. Mike Garland mixed the idea which, say the Hollywood wags, would have made a mint.

★

THEY SAY THAT . . . Ava Gardner turned down the role in *Love Me Or Leave Me* that might win Doris Day an Oscar nomination. . . . Danny Kaye didn't care for the first script of *The Red Nichols Story* and ordered a rewrite. . . . A major record company may change hands for two million dollars.

Red Nichols, Danny Kaye didn't like the script.

Dick Haymes has shelved plans to record a new song, "Happy Little Lovers," Cole Porter is getting $30,000 per song for *The Philadelphia Story*—and there are eight tunes. . . . Sammy Davis, Jr., sounds exactly like Frank Sinatra with a cold. . . . Frankie Laine has sold more records than any other singer in the world except Bing Crosby. . . .

★

THE Hampton Hawes Trio, with bassist Red Mitchell, at the Halo and on Contemporary Records, are receiving nominations for the swingingest group of the year. . . . Les Brown was named the "Best Swing Band" in the National Ballroom Operators of America poll. . . . Clarinet star Abe Most and his new group recorded an LP for the new Liberty Record company.

Overheard at The Lighthouse: "That chick's so old she can even remember Liberace's first name."

Pearl Bailey and husband Louis Bellson have adopted a boy and bought a farm in central California. . . . Hollywood Palladium regular house band policy with Orrin Tucker is discontinued, and the famed palais returns to name bands with Jerry Gray, Peres Prado and Harry James.

★

THE new Hollywood Saxophone Quartet, from Fox studios, is the first to rival the Gene Norman-style Murphy group. . . . Matt Matthews, jazz accordion star, has settled in Los Angeles. . . . Ernie Felice plays a "new sound" accordion of his own design at the swank Tail Of The Cock on Hollywood's restaurant row.

1956 Chrysler cars have built-in, shock-proof record players. . . . Hollywood flugelhornist Jack Millman has a Decca album, "Jazz Studio 4," featuring a host of West Coast stars, due for early release.

Singer Julie London (the ex-Mrs. Jack Webb) and guitarist Barney Kessel have a duet album on the new Liberty label. . . . Due to incessant demands, Buddy de Franco has been re-booked into Jazz City for a seven-week stint. . . . Ex-Hermanite Jack Nimitz has replaced Don Davidson on baritone with the Kenton orchestra. . . . Ex-Kenton tenorist Vido Musso has a Rhythm-and-Blues group catering to the jitterbugs at the Peacock Lane.

—Howard Lucraft

ARMSTRONG

from page 6

and Armstrong's own singing the same breathy extension of his playing that it always has been.

So much for the music. Now what of the fans and the troubles? The demonstrations in Scandinavia were entirely due to the fact that more people wanted tickets than there were tickets available. And the German riots? Said Billy Kyle:

"Man, it wasn't like they put it in the papers. Nobody threw nothing at us."

At the Hague, though, the MM's Anton Kop and I were unealthy suspicious that the extraordinary police precautions might prove necessary. For the concert was held in the *Houtrusthallen*—a gigantic exhibition hall never before used for musical performances, with no permanent seating, no rake on the vast concrete floor, improvised amplification and non-existent air-conditioning.

Tickets (from 6s. to 10s.) were unnumbered and merely admitted the holder to one section of the 7,500 ordinary chairs packed across the huge acreage of floor.

But we need not have worried. The amplification was quite good, and the fans were delighted with what they got.

Jazz collectors will find faults with the show; they will say there is not enough of Armstrong the artist; the younger fans will say there is too much of Armstrong the relaxer; not enough of Satchmo the virtuoso trumpeter; thoughtful appreciators of music will condemn the overload of hokum.

But the responsibility for these shortcomings can be apportioned.

I BLAME Armstrong's managers for the variable quality of the music played, the direct result of a too-strenuous itinerary with often inadequate backstage and eating facilities.

I BLAME the promoters for providing poor seating and amplification in some places, for cashing in with inflated prices at others.

I BLAME most of all the fans themselves. In the long run, an audience gets the music it deserves. The most prolonged cheering came when Velma Middleton repeatedly bounced up and down to get her flesh squirmy; the most loudest applause was for one of the worst drum solos I have ever heard.

If that's what they pay to see, can we really condemn Louis for providing it?

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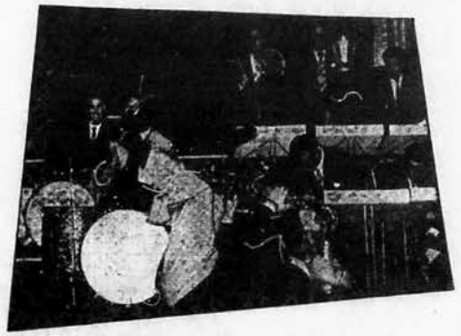

ARE WE HEADING FOR A DANCE BAND SLUMP?

JACK PARNELL did more talking than eating when I had lunch with him a couple of weeks ago. He had things on his mind.

"I've been accused of jealousy over this," he told me. "But I'm going to say it again.

"The one-night-stand business is overcrowded. There are too many bands chasing too few good musicians and too little money—and that's my definition of musical inflation."

I challenged him on this. "Hasn't the cry been that there are too many musicians for the work available?"

"You may be right as far as quantity goes," he replied. "But with 'name' bands, the emphasis should be on *quality*. The plain fact of the matter is that many touring bands are carrying passengers, men who aren't technically capable of holding down their jobs.

"Why? Just too many bands. And each new bandleader grabs his cornermen from other bands and makes the situation worse."

This is a pretty startling condition, but whatever our views may be, it has to be examined seriously. Why, Parnell asked again, were touring bandleaders booking famous session men for recording and broadcasting engagements? Because they knew that some of their own men just weren't up to the necessary standards.

"This is a step that I've been resisting," said Jack. "But I have to face facts. To compete with bands stiffened by outside help, I've *got* to play their game."

Life gets complicated, doesn't it? The really skilled musician who has settled down to a lucrative connection in Town can scarcely remember all the bandleaders he has played for.

He is at this recording studio working with an all-star band recruited for the session; he's at that broadcasting studio rubbing elbows with practically the same companions. Only the man waving the stick has changed. They've all eaten and slept well and there's a nice cosy feeling in the region of the wallet. Not surprising, then, that the session can produce nice musical results.

The touring bandleader gets his occasional recording or broadcast and bites his fingernails nervously in contemplation of it. His lead trumpet has just given notice; that second trombone is only filling-in until a better man comes along; the boys have been slogging it out on the road and they're tired and a bit stale.

And hasn't the drummer been wearing the secret dream that lights the eye of the man who has been offered bigger pay and a change?

How can the band do itself justice in these circumstances? How can it compete with the "trusties" who practically live in studios?

Inspiration! The bandleader rushes to the 'phone and books a few session men himself.

However, Jack Parnell is not the man to accept the situation meekly.

"I believe that a band should stand or fall on its own merits. Given the right sort of musicians, the touring outfit could live up to its reputation wherever it played. The important word there is 'reputation.'

"Not so very long ago the reputation of a band, or of the musician who led it, created a public demand. Bands made their name on the air and could rightly be billed as 'name' attractions for the purpose of a tour. That practically never happens today.

"In the past couple of years one new band after another has been launched on the scene. But the support for dance bands on the road hasn't increased in proportion. We generally work on a percentage of the takings. What it amounts to is that almost twice as many musicians are sharing about the same 'kitty.' That obviously means smaller shares all round."

Jack's attitude to this is not merely one of self-interest.

He regards the situation as unhealthy for everyone. The bigger bands are bound to be the first victims if a slump—often the successor to an artificial boom—sets in.

The basic financial requirements of a big band are naturally greater.

The band either earns the required amount from its dwindling percentages around the country, or it goes out of business.

Agents either ignore the dangers or else they aren't aware of them; or perhaps they helpfully supply an incessant demand for novelty. Jack Parnell offered me a further alternative.

"Some of them persuade promoters to gamble on a 'name' band. If the band is new and struggling, there will be no question of a guaranteed minimum fee. So in reality the band takes the major risk.

"The promoter may lose his shirt, the band may have to live on fish and chips, but the agent still gets his ten per cent. And the more bands he has on the road, the more the agent makes. Whichever way you look at it, he'll be the last to starve."

Much as I respect Jack, I can't entirely accept this gloomy picture. I have always believed competition to be good.

And as for bandleaders "stealing" stars from other bands, that has been happening since bands began. It happened to me, and I repaid in kind. Not a bad practice, surely, at least it places a premium on musicianship.

I'll concede that working conditions have changed a great deal over the past ten years. I can see, too, that there isn't sufficient support in this country for an absolutely unlimited number of touring bands.

Nevertheless, I can think of one new bandleader who has dealt with the situation in a convincing and instructive way: Eric Delaney. He got the musicians that he needed, then engaged public attention with an old commodity that has never yet failed. Showmanship.

Somehow I think he's going to stay in business.

THE PICTURE, top right, shows Jack Payne (left) talking it over with the boss during Jack Parnell's jazz decibels satire of "The Gimmick." Jack has startling things to say about the profession today in his interview with Jack Payne.

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PLEYDELL RESIDENT AT NEW LUXURY BALLROOM: STAR POLICY

THE Kirchins Band kicks off a name-band policy at The Cresta, a luxury ballroom being opened on the site of the old Alma Theatre, Luton. And Ronnie Pleydell and his Orchestra will be installed as the resident attraction.

Partners behind the new ballroom, which is scheduled to open on November 18, are agent Harold Davison and his associate, Jack Barnes, and Geoffrey Watling.

Mr. Watling owns the Samson and Hercules, Norwich, the Palais, Lowestoft, and is part owner of the Wimbledon Palais.

Says Harold Davison: "We are very happy about the deal. This will be the No. 1 ballroom in Bedfordshire. We shall operate a name-band policy every Thursday from November 24, when the Kirchins Band is booked to appear.

Personnel

"There will be follow-up dates by Ronnie Aldrich and the Squadronaires (December 1), Vic Lewis (8th), Ted Heath (15th), Johnny Dankworth (22nd), Cyril Cole (29th), Ronnie Scott (January 5), Eric Delaney (12th), and Jack Parnell (19th)."

The Cresta is being managed by Kerry Kerrison, formerly with the Air Freeger office.

The personnel of Ronnie Pleydell's Orchestra will comprise Ronnie (alto) leading John Holman, Pete Kingsley, Freddie Lee and Stan Higham (reeds), Dick Chisholm (pno.), Bryan Liddiard (bass) and Ken Millard (drs.).

The names of a trumpeter and girl vocalist cannot be divulged for contractual reasons.

JOHNNY BRANDON LEAVES FOR U.S

"Goodbye and good luck," says Lawrence Wright's general manager Bill Ward (L) to singer-songwriter Johnny Brandon, who last Saturday left for the States. Ted Morpeth, exploitation manager of Lawrie Wright's, adds his own good wishes.

NJF ARMSTRONG SPECIAL—£10

THE National Jazz Federation is offering MM readers a week-end trip to Paris to hear Louis Armstrong's All-Stars for an all-in cost of £10.

Harold Pendleton, the NJF executive secretary, told the MM: "The party will fly to Paris on Saturday, November 26, attend the concert in the evening, and fly back to London on Sunday evening. The charge covers the plane fare, concert ticket, and bed and breakfast in Paris.

"If readers' response demands it, I shall run a further trip on December 3. Interested readers should write to the National Jazz Federation, 7, Carlisle Street, London, W.1."

The NJF's second Festival of British Jazz takes place at the Royal Festival Hall tomorrow (Saturday). Taking part in two concerts are the Kirchin Band, Tommy Whittle's Orchestra, New Jazz Group, the Hall-Stars, Big Bill Broonzy, and the Mick Mulligan and Chris Barber bands.

FIRESIDE GIRL WAXES ON HMV

Singer Kathie Kay, who is featured on the Fireside Girl in "Highland Fling," the monthly Scots TV show, recorded "Twelve Bottles Beer" and "Suddenly There Is A Valley" for HMV last week. The sides will be released next week. Kathie, a busy housewife with a young family, flew from Glasgow to London in the morning, recorded the titles in the afternoon, and flew home that night.

Broonzy and Josh in blues duets

It was like a blues singers' convention at the Humphrey Lyttelton Club on Wednesday night.

Big Bill Broonzy, who was appearing at the Club, spotted fellow folk-singer Josh White in the audience and invited him up on the stand.

Josh sang and played guitar for half an hour, and was then joined by Big Bill. The two then sang the blues for one and a half hours.

Among the audience were folklorist Alan Lomax, who had just arrived from Italy, and Californian folk-singer Jack Elliott.

NIXA-VANGUARD OUT TOMORROW

NIXA are due to issue the first records received from the American Vanguard catalogue tomorrow (Saturday).

They are four LPs featuring the Mel Powell Trio—Powell, Ruby Braff (tpt.) and Bobby Donaldson (drs.)—(PPT.11000); the Vic Dickinson Septet—Dickinson, Ruby Braff, Edmond Hall (clt.), Sir Charles Thompson (pno.)—(PPT.11002); Joe Newman and his band (PPT.12001); and ex-Count Basie blues singer Jimmy Rushing (PPT.12002).

Vogue to extend U.S repertoire

Vogue Records announce considerable extensions to their already large U.S. repertoire.

Henceforth they will issue not only all new Contemporary, Good Time Jazz and Pacific Jazz recordings, but in due course hope also to catch up on back releases.

They have acquired also rights to the American Aladdin catalogue, which includes such artistes as Billie Holiday, Lester Young and Illinois Jacquet.

Vogue have arranged for their Jimmy Deuchar Ensemble LP to be put out in the States by Contemporary.

BIRTHDAY BANDS

The Ronnie Scott and Tubby Hayes orchestras appear at the New Downbeat Club, Manor House, on November 14, when the club holds its first birthday party.

Sonnelli leaving Albany Club

Sonnelli and his Music leave the Albany Club, Savile Row, on November 12 after a residency of seven months. Sonnelli told the MM: "I shall be keeping my band together and hope to secure another residency."

The MM understands that a change of ownership may shortly take place at the club. Until then, no further bands will be booked.

Bradford 3 split

The Bradford Tyrtle ballroom partnership of leader Len Garratt, Johnny Marks and Len Stevenson was dissolved last week-end.

The committee of the trade union-owned hall decided that Garratt should retain the lease of the ballroom and it is understood that Marks will join forces with Garratt in handling the ballroom and the 17-piece band.

Len Stevenson told the MM: "I shall probably take a job in the business somewhere."

Vocal winners

Winners of last week's MELODY MAKER Vocalists of the Year Contest—the last of the preliminary events—were:

PARK LANE BALLROOM, Croydon: Joan Baxter, of Lambeth, and Brian Dobbin, of Chadwell Heath.

Finalists in the preliminary contests which have been held during the summer and autumn throughout Great Britain, now enter for the Area Finals. These commence at the Astoria Ballroom, Charing Cross Road, London, today (Friday).

MY DUTY TO PLAY AMERICA: HEATH

From Page 1

concert-only offer. Ted Heath MHW tells the MM:

"We're definitely going to America, probably commencing on April 1 for 28 days. I've been in communication with Mr. Petrillo and accepted his invitation.

"The musicians in my band will obviously have to be paid high salaries to bring them up to the level of American musicians. And all contracts I make with American promoters and my musicians will have to be put before Mr. Petrillo and our Musicians' Union for approval.

Many offers

"Although there has been talk in some circles about the possibility of our not going, I feel apart from anything else, that this is a duty. We have been Poll winners in the musical and national Press for so many years, and I think we are the British band that the Americans expect to see and hear.

"The news broke in the American trade Press last week and I've since had many offers from all quarters. Many of them I am unable to consider at the moment because of the concerts-only stipulation. I am still hopeful, however, that a broader and more generous atmosphere will prevail on the exchange."

Extra brass?

Ted added that some of the offers were "very good indeed." Although his visit to America early this year had given him some indication of the popularity of the band there, both the nature and number of offers were something of a surprise.

He points out that there was never any lack of enthusiasm for the project on his part. When the exchange was first mooted, he necessarily had to get the facts to ascertain whether the trip was a financial possibility.

It was still too early to talk of definite plans. These would depend on the nature of the engagements. He might add two extra brassmen or a guitarist. Asked about vocalists, Ted said: "I am not thinking vocally at the moment."

The MM understands, however, that Ted has made very tentative approaches to Lita Rosa and Dickie Valentine.

Whether they would be able to make the trip to the States to appear as special solo attractions with the band would depend upon individual commitments.

Lita Rosa is scheduled to appear at New York's Persian Room hotel in January. Further State-side engagements might determine whether she would stay.

Dickie keen

Dickie Valentine, this week topping the bill at Finsbury Park Empire, told the MM: "I like the idea of going to the States with Ted very much, but it would depend upon the Grades (Dickie's agents)."

Meanwhile, agent Harold Davison, the man negotiating the Heath-Kenton exchange, is flying to New York around November 24 to meet Kenton and his manager, Bob Allison, at Birdland.

The three of us will thrash out details," says Davison. "Kenton is definitely opening in Scandinavia on April 7 and will spend 35 days in Europe before coming on to Britain."

DICK DELAYED

Claude Langdon's Christmas ice pantomime, "Dick Whittington On Ice," will now open at London's Empress Hall on December 10—three days later than previously announced, due to a prior booking.

NEWS in BRIEF

TEDDY JOHNSON and Pearl Carr opened last Monday in Jimmy Brethan's "Pick of The Pack" for a four-week season at Hulme Hippodrome, Manchester. They share top-billing with the Three Monarchs.

•

Singer Joan Small makes her broadcasting début today (Friday) when she airs in "Midday Music Hall." Her first Parlophone recording, "Small Talk" and "Burning My Bridges," is out today.

•

Altoist Ted White has left Cyril Grantham's band at the Dorchester Hotel, W., to concentrate on arranging. He is replaced by Bill Andrew.

•

Blind Birmingham pianist, Dennis Hunt, will be seen in the ITV programme, "Chance Of A Lifetime," on November 23.

•

Two former musicians, George Oldfield and Bob Kingston, have moved into Vicount Music to take over exploitation from Bill Randall, who leaves today (Friday) to open a music publishing company, called Blossom Music at 4, Denmark Street, for Lou Levy.

•

Jim Parkinson, 24-year-old top Australian singer who recently arrived in this country, sings with the BBC Show Band today (Friday).

★ Tin Pan Alley has a Ball ★

Centre of a typical group at the Tin Pan Alley Ball last week is Light Programme Controller, Rooney Pelletier, with (l. to r.) Frank Patten (vice-chairman, MPCPA); Dash Music; Mrs. Franklyn Boyd; Esther Rome (BBC Record Dept.), bandleaders Ken Mackintosh and Ivy Benson, Mackintosh and Mrs. Patten.

And here is another star-studded group, with Johnnie Ray flanked by Patti Lewis and Vera Lynn, and Johnnie's accompanying bandleader, Vic Lewis, on left. Nearly 1,000 entertainment notabilities attended this great annual event.

Centre of attraction for four attracting girls is Tin Pan Alley's Grand Old Man, Laurence Wright—publisher, composer, impresario, and founder of the MM—with Sabrina on the left and the three Beverley Sisters.

It looks as if Joan Regan is finding it difficult to decide who is to have the next dance. Shall it be "Songtheet" colonel Hubert W. David, Variety and recording piano star Billy Thorburn, Frank Busst (Frank Fields) or Percy Ilirons (vice-president, MPCPA: Francis and Co.)?

Dancing was to the music of Jack White and Al Leslie, but two leaders here have a night off. Frank Chacksfield and Cyril Stapleton pause for a chat with vocalists Edna Savage and Petula Clark.

And here is actress Shirley Eaton in a publisher-musician group typical of this great get-together. L. to r. Syd Green (Edwin Morris), Teddie Holmes (Chappell's), and the Lucrum's David Ede and Oscar Rabin.

Eleven bands ready for All-Britain battle

THE Regional Finals are over. The All-Britain is only nine days ahead. And eleven bands from all over Britain are now in the throes of hectic rehearsals for the great event which will decide which is to be acclaimed as MELODY MAKER Champions of 1955.

This event is the MELODY MAKER National Dance Band Championship All-Britain Final, which will take place on the stage of the Kings Hall, Belle Vue, Manchester, on November 13.

Judging panel

The Panel of Adjudicators is already lined up. Under the chairmanship of Editor Pat Brand, it will comprise Johnny Dankworth, Eric Miller (BBC North Region producer, responsible for "Backpool Nights," "A Song for You," etc., featuring the NVO, and "Let's Go Dancing," spotlighting northern dance bands), trumpet star Derrick Abbott, and those expert jointest Judges, Maurice Burman and Leslie Evans.

The Johnny Dankworth Orchestra, with vocalists Cleo Laine, Tony Mansell and Frank Holder, will complete the afternoon's five hours' musical entertainment with a programme designed especially for this unique annual dance music event.

The important task of conducting the entire contest has fallen to accordionist Tito Burns, who only recently disbanded his own group in order to build a new reputation on the variety stage.

Special spot

But this afternoon, he will also demonstrate the style that so consistently won him first place in MELODY MAKER Polls. A special spot has been included in the running-order for him to appear in front of the Dankworth rhythm section.

The contest itself will open with a fanfare from the trumpeters of the Royal Air Force Aviation Works Band, of Stockport. Then we will also hear the announcement of results and allocation of prizes in the second half.

The demand for tickets for this great annual MELODY MAKER presentation is already extremely heavy, but for the benefit of readers a special Priority Postal Booking Voucher appears on the back page of this issue.

Delay may mean disappointment, so, in their own interests, readers should complete and post the form immediately.

Newlyweds David Hughes and his wife, Ann, are seen here with Frances Tenner, of the Tanner Sisters, Philips A&R man Johnny Franz, comedienne Avril Angers and BBC producer Trafford Whitlock. The presence of David and Ann at the Ball gave many their first chance of congratulating the couple.

An international flavour was brought to the Ball by Jacques Kinger (l.) and Felix Fueg (World Music, Brussels), seen here with a relaxed Ted Heath and (l. to r.) Ted's daughter, Val, Mrs. Heath, Jack Heath (no relation, but director and general manager of Ted's firm, Good Music) and Mrs. Fueg.

THIS WEEK'S RELEASES of DECCA-GROUP 78 and 45 R.P.M. RECORDS

TONY CROMBIE & HIS ORCHESTRA
I want you to be my baby;
Three little words F10637

JIMMY YOUNG
Someone on your mind;
I look at you F10640

THE BEVERLEY SISTERS
My heart goes a-sailing;
Teddy bear F10641

BILLY COTTON & HIS BAND
Nuts in May;
A-hunting we will go F10642

THE KEYNOTES
Relax-ay-voo; Steam heat F10643

ROY SMITH
He; Glengarry F10644

GARY CROSBY
Give me a band and my baby;

GARY CROSBY & THE PARIS SISTERS
Truly 05496

NELLIE LUTCHER
Whose honey are you?;
If I didn't love you like I do 05497

VICTOR YOUNG & HIS SINGING STRINGS
Tall men;
Theme from "The left hand of God" 05498

THE FOUR TOPHATTERS
Forty-five men in a telephone booth;
Wild Rosie HLA 8198

LaVERN BAKER & THE GLIDERS
That lucky old sun;
Play it fair HLA 8199

JIM EDWARD BROWN & MAXINE BROWN
You thought I thought;

JIM EDWARD BROWN & MAXINE BROWN & BONNIE
Here today and gone tomorrow
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Former FD&H contactman Bert Lucas renews acquaintance with (l. to r.) Mrs. Hubert W. David, Leslie Abbott (ATV Contracts), Marie Benson, Mgr. Abbott, Ray Thackray (general manager, FD&H), Mrs. Mark Pasquin (centre seated), Mrs. Sydney Thompson, Bill Ward (MPCPA Committee) and Hubert W. David.

TWO ALLEY MEN OUT OF ACTION

Dave Toff, chief of Dave Toff Music, was taken to hospital on Tuesday with a back ailment. He will be away from work for at least four weeks.

Dave's friends can contact him at Benedict Ward, St. Andrew's Hospital, Dollis Hill, London, N.W. Manager Len Taylor is carrying on in his absence.

Elton Box, a director of Box and Cox Music, slipped on a rug at his home on Tuesday and badly bruised his ribs. He is recovering in bed.

NORTH MEETS SOUTH. Top: Trevor Howard (left) and Leeds pin-up girl Norma. View congratulate Syd Dean and Bandstand leader Lastine (right) at the reopening of the Majestic Ballroom, Leeds. Bottom: At the Tin Pan Alley Ball. L. to r.: Eric Miller, Barney Gotham, Ken Pennicott, Eve Bassett and Ronnie Taylor.

"WEDNESDAY, November 2" has been an important date in the engagement book of the Irving Frith Orchestra. For on that date they were due to play before H.M. the Queen.

The Frith Orchestra, resident for the past six years at the Chateau Impney, Droitwich, was highly honoured when notified of its own "Royal Performance."

Venue for the appearance was Stafford Town Hall.

Irving on violin, led Paul Britton (pno.), Norman Mennel (acc.) and Harry Standley (drs., voc.).

NEWBIX

by Jerry Dawson

MIDLANDS.—Pianist Ray Fenton has joined the Maurice Pifer Group, resident at Birmingham's Swing Shift. . . . Big Bill Broonzy makes a guest appearance at the Midland Jazz Club next Monday (7th). . . . Jack Allison has moved from the Locarno, Sheffield, to manage the West End Ballroom, Birmingham, where he replaces F. S. Leigh, now at the Regent Ballroom, Brighton. The Frank Weir Orchestra visits the West End on November 8, followed by Joe Loss on November 22. The MM "Vocalist of the Year" regional finals will be held at the ballroom on November 16.

A season of once-monthly Sunday band concerts at the Kembla Theatre, Hereford, begins on November 13 with Art Lester and his Orchestra from Mansfield Palais.

★

CANTERBURY. — The Blue Shadows Dance Orchestra, with saxist-leader Bob Simmons, have the winter residency at the Drill Hall.

★

GLASGOW.—Alma Cogan, who is topping the bill at the Glasgow Empire for the week beginning November 7, will guest in Ardeo Parade, in the Scottish Home Service on November 11. . . . Bill Fanning (alto) has left Jack Chapman's Band at Glasgow Palais to join Billy McGregor's Carlisle at Springwood Ballroom. His place is taken by Wilson Colquhoun. . . . Tommy O'Neil (drs.) has joined Benny Daniels's Band at Glasgow Locarno in place of Kenny Duff, now with Leslie Douglas at Norwich.

★

BERTS.—Resident outfit at the Saville Jazz Club, held weekly at the Castle Hotel, Whitham Close, is the Ivy Jazz Quintet, led by pianist Pete Dixon.

★

DEVON. — Teignmouth Jazz Club, which opened recently at the Dartbish Inn, features Slim Mountain and the Exe River Jazz Band.

★

BRADFORD. — Derek Harper (tpt.) has joined Les Garrett's Band at the Textile Ballroom.

★

PRESTON. — "God Gave The Shamrock To Ireland," written by accordion bandleader Syd Lewis and his wife, Nan Martin, is to be published by the Dave Toll Music Co., Ltd.

★

SOUTHAMPTON. — The Lou Spanner Orchestra has signed a contract to appear for the winter season at the Palm Court Ballroom. The band spent the summer at Bournemouth Tower Hotel, Bournemouth, and is due to return there for Christmas week celebrations.

★

REDCAR.—New tenorist with the Charley Amer Band, at the Coatham Hotel, is Bill Robinson.

★

BELFAST. — Dave Glover's Band, which appears each Wednesday at Maxim Ballroom, is to appear each Thursday and Saturday at the new Mandalay Ballroom, Newtownards, from November 12. The Glover band has five broadcasts over the next two months.

★

HULL.—Anyone dialling 21835 after 2 p.m. can hear a recorded message and a song extract by local singer Ronnie Hilton in the "Phonodiary Service" run by Hull corporation telephone department.

★

NORWICH.—Joe Dade (acc.) has joined Lou Hague at the Oak Ballroom after three years with the Denis Rose Orchestra. . . . Margaret Firman and Bernie Dunlavie, vocalists with the Jack Hogans Orchestra, will both appear in the area finals of the MM Vocalist of the Year contest.

★

SUSSEX. — Chichester Jazz Club is now presenting Tuesday concert sessions at the Bull's Head Hotel. A group from Southsea, led by Cyril Breene, recently played opposite the resident group at one of the regular Sunday sessions.

★

POTTERIES. — The newly formed Stoke-on-Trent Jazz Society held its first meeting last Wednesday at the Cobridge Hall, with the Keith Webb Modernists. Christmas arrangements are slowly completed for Trentham Gardens Ballroom, where Norman Jones and his Orchestra will be in residence. Attractions over the holiday period will be Jack Parnell and his Orchestra (December 26), Frank Weir and his Orchestra (December 27) and Eric Winstone and his Band on New Year's Eve.

★

ABERDEEN.—Irvine Tidswell has joined Les Thorpe, at the Palais de Danse, from Gordon Hamer's Band at the Kiosk Ballroom, Castleford.

★

MANCHESTER. — Again the North-West District office of the MU has issued a comprehensive diary for 1956. Musicians can obtain same by writing to 20, Bramhall Street, Manchester 2.

★

LEEDS—Syd Dean and his Band were the attraction at the reopening last Friday of the Majestic Ballroom, Leeds, which has been closed since 1953. The actual opening was performed by Councillor Sydney Hand, supported by film star Trevor Howard. Lastino and his Bumblebees shared the honours with Syd Dean, who will return to the Regent Ballroom, Brighton, after two weeks in Leeds. Syd Willmot and his Band, who are at Brighton during Syd's absence, will then take over the resident berth at the Majestic.

★

CASTLEFORD — Piano-leader Charlie Heaton opens next Monday at the Kiosk Ballroom, leading an eight-piece. He succeeds Gordon Hamer and his Band. Gordon opened at the Kiosk on October 1 when proprietor-leader Jack Tunnicliffe gave up the baton after 21 years as a bandleader. Charlie will feature vocalist Ronnie Wells.

★

BERNE BAY.—Wylie Price and his Orchestra, resident at Nottingham Palais de Danse, are to appear at the King's Hall and Bandstand, Berne Bay, for the 1956 summer season. They return to Nottingham for the following winter. Wylie was at Berne Bay for several years until last summer, when Jack Stone was featured for the season. Last week, Wylie was presented by his wife with a baby girl, to be called Helen Mary.

★

LIVERPOOL.— Frank Hagley, recently at the Theatre Royal, Stanley, took over on Monday as MD at the Empire Theatre, Liverpool. He succeeds Basil Green, who took over some months ago when Danny Walters left to join Geraldo's organisation.

★

TORQUAY.—Pianist Billy Maxwell has been appointed MD at the Grand Hotel, Torquay, in succession to Harry Evans, who recently moved to the Palace Hotel. Billy will be featured as solo pianist and will augment to a quintet for special functions. For the past eight years he has been in residence at the Torbay Hotel.

The lady gave the cup . . .

Sylvia Brene

ALAN CLARKE'S 14-piece became the final band to qualify for the MELODY MAKER'S All-Britain Contest when it won the South Britain (Southern) Regional Final at the Davis Theatre, Croydon, on Sunday evening.

Alan, who won with 158 points, now joins the orchestras of Ken Stevens (150 points), Jack Kirkland (137), Roy Harrup (137), Jack Mann (154), Norman Longbottom (151), Henri Morrison (155), Fred Newey (146), Howard Douglas (148), Jimmy Heyworth (reigning champions), and the Beavers (159), in competing for the All-Britain Trophy at Belle Vue, Manchester, on November 13.

☆

The Clarke Band appears regularly at the Watford, Aylesbury and High Wycombe Town Halls. Arrangements were written by trumpeter Jimmy Yarde, who was a member of Leslie Evans's Students' Orchestra.

Stan Boxall, trumpeter with Alan Clarke, was voted Outstanding Musician Of The Evening.

Second, with 149 points, was the Brian Jenner Orchestra. Brian, ex-farmer at Sutton Valence, Kent, is now in the sixth year of contesting and has appeared before at the All-Britain.

His band has been resident at the Pavilion Ballroom, Gillingham, for the past five years.

☆

Nineteen-year-old Keith Walker deputised at the last moment for Brian's regular alto, Arthur Cameron, who has gone to the States with the Scots Guards.

The Lou Desmond Orchestra, which arrived from Winchester with 70 fans, was placed third with 137 points.

The band plays regularly at the Lido Ballroom, Winchester.

The supporting attractions at the contest were the Johnny Dankworth and Vic Lewis Orchestras and comedy Tito Burns. The singer, Sylvia Drew, presented the trophy to the winning band.

Johnny Dankworth, incidentally, who is booked for the All-Britain, won an individual prize for clarinet in the 1944 All-Britain, when he was playing with Freddy Mirfield's Band.

. . to Alan

(Alan Clarke, winner of Sunday's Contest.)

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This Saturday, November 5th

"The Second British FESTIVAL OF JAZZ"

5.30 p.m. "MODERN JAZZ"

THE TOMMY WHITTLE ORCHESTRA with KEITH CHRISTIE.

THE NEW JAZZ GROUP (ALLAN GANLEY, HARRY KLEIN, DEREK SMITH, SAMMY STOKES).

THE "HALL STARS" with DIZZY REECE, KATHLEEN STOBART, etc.

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THE KIRCHIN BAND

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Who's Where

(Week commencing Nov. 6)

Ronnie ALDRICH and Sonnets
Sunday: Empire, Chatham
Tuesday: Southsea
Saturday: Ramsgate

Eddie CALVERT
Week: Empire, Sheffield

Alma COGAN
Week: Empire, Glasgow

Ken COLYER and Band
Monday: Pavilion, Liverpool
Monday: Pavilion, Ayr
Tuesday: St. Andrew's Hall, Glasgow
Wednesday, Thursday, Friday: Scottish one-nighters
Saturday: Bodega, Manchester

CREW-CUTS
Week: Empire, Edinburgh

DEEP RIVER BOYS
Week: Empire, Nottingham

Eric DELANEY and Band
Thursday: Lido Ballroom, Worcester
Friday: Astoria, Nottingham
Saturday: Bedworth

Johnnie GRAY and Band of Day
Sunday: Dunster House
Wednesday: Royal Star Hotel, Maidstone
Thursday: Casino, Warrington
Friday: Palace Hall, Barrow
Saturday: Town Hall, Loughborough

Bennie HARRIS
Week: Grand, Doncaster

Tubby HAYES and Orchestra
Sunday: Seton
Friday: Bedford
Saturday: East Kirkby

David HUGHES
Week: Hippodrome, Birmingham

Tony KINSEY Quartet
Sunday: Flamingo Club
Wednesday: Flamingo Club

The KIRCHIN Band
Sunday: Gaumont State, Kilburn
Tuesday: Palais, Wimbledon
Wednesday: Baths Hall, Leyton
Saturday: Pavilion, Bath

Harry LEADER and Orchestra
Sunday: Northampton
Friday: Hinckley
Saturday: Chap Camp, Burtonwood

Vic LEWIS and Orchestra
Thursday: Regent, Brighton
Friday: Queen's, Preston
Saturday: Winter Gardens, Morecambe

Bobby MICKLEBURGH and Band
Sunday: London Lyceum
Friday: Oxford
Saturday: Swindon

Malcolm MITCHELL and Orchestra
Sunday: Grand, Southampton
Saturday: Palais, Lowestoft

Sid PHILLIPS and Band
Week: Pavilion, Glasgow

Denny PURCHES
Sunday: Rialto, York
Week: Regent, Rotherham

Freddy RANDALL and Band
Sunday: Rialto, York
Tuesday: Orchid Ballroom, Purley

Ronnie SCOTT and Orchestra
Sunday, Hippodrome, Manchester
Monday: Baths Hall, Scunthorpe
Friday: Sidney Hall, Weymouth
Saturday: Town Hall, Torquay

Dave SHAND and Band
Sunday: Bath
Saturday: Peterborough

Frank WEIR and Orchestra
Tuesday: Birmingham
Friday: Harrogate
Saturday: Rushden

Alex WELSH and Dixielanders
Sunday: Liverpool
Monday: Watford
Tuesday: Barnet
Wednesday: St. Albans
Saturday: Kettering

Tommy WHITTLE Orchestra
Sunday: Odeon, Guildford
Thursday: Ritz, Swindon
Friday: Savoy Ballroom, Southsea
Saturday: Palais, Peterborough

The Song they'll be Asking for

TAKE MY LOVE ★

from the Metro-Goldwyn-Mayer Musical film "The Glass Slipper"

starring Leslie Caron and Michael Wilding

(ORCHS. NOW READY)

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★ TAKE MY LOVE

Recorded by MANTOVANI (Decca F.10601), EDDIE FISHER (HMV 10925), SHANI WALLIS (Nixa N.15005), DAVID ROSE (MGM 846), LES BAXTER (Capitol C.L.14344)

B. FELDMAN & CO. LTD., 23 Denmark St., W.C.2. Covent Gdn. 2091

The film man likes jazz:

BANDS IN CINEMASCOPE

Michael Carreras (right) is the man responsible for the band shorts now going round the local cinemas: the good ones. Above, he is on the boom, filming Kenny Baker.

BACKSTAGE

TWENTY-SEVEN-YEAR-OLD Michael Carreras is already regarded with some respect along Wardour Street. Any young man turning out 30-minute "shorts" at the cost of £10,000 each and doing good business with them might be said to have earned it.

Carreras is the man responsible for both the Cyril Stapleton and Eric Winstone CinemaScope features. Moreover, he's working on three more similar films embracing the talents of Malcolm Mitchell, Eric Jupp, Frank Weir, Francisco Cavez, Freddy Randall and Johnny Dankworth—and he plans a Latin-American presentation to include Edmundo Ros and Eddie Calvert.

These extensive schemes obviously wouldn't have been formulated unless Carreras had found a ready market for his dance band films.

"The surprising thing is," he confesses, "that demands for them come from such unexpected quarters—Finland, for example. I couldn't have anticipated that. But the whole beauty of this type of band production is that it presents no language barrier. Music is a universal language."

Michael Carreras is a film maker by profession, a jazz lover at heart. As a schoolboy, he was crazy about Harry James and all the big bands of the time. Since then his tastes have progressed towards the modernists—Chet Baker, Gerry Mulligan, and particularly Shorty Rogers. It was the trumpet players that captured his imagination early on and drove him to buy a trumpet. The influence is with him still. He is a great admirer of Kenny Baker—both as a person and as a musician.

FREDDY RANDALL PICTURED IN A CARRERAS SHORT NOT YET OUT.

"People have been a bit unkind about Kenny's dubbing in the Winstone film. Actually, he was in a terrible predicament when we were due to shoot his closeups. He had a very bad stye on his eye. But he knew how expensive the session was and he was determined not to let us down. Kenny was only seen half-face in those shots. What can't be seen is the pain he was in while he was trying to appear to be playing the trumpet."

☆

Carreras is now looking forward to filming Ike Baker's Dozen, the group made famous in its broadcast series.

Actually, the band shorts came into existence partly because of the Carreras fondness for bands, partly because of circumstances.

"Exclusive Films had been turning out successful co-features for many years. Most of the first features shown in this country are American productions, and the trend was toward longer films—epics running nearly two hours. These were squeezing the co-features out of programmes. The clamour was for lively shorts."

Short features were there. Not only did they have a wide appeal to the younger element, they enabled exhibitors to put big names up—which was rarely possible with other programme fillers.

Driven by need or not, Carreras must be given credit for providing just the right sort of fare. Success has, in fact, whetted his appetite.

"It's my ambition to make a full-length band film—a second *Orchestra Wives* in the sense that it would try to tell the human story behind the band.

"I think I'll find the opportunity to do this. If I do, I'll be tackling it with my eyes open.

"Musicians aren't quite the same as other people. They have their own peculiar sense of humour, their own tricks of speech; their own philosophy, if you like.

"It won't be easy to get this over on the screen. First I have to find a man who can write a

A wry joke. Eric Winstone and Alma Cogan in the second release.

continued on page 14

VICTOR SILVESTER teaches you the magic way to dance

Enjoy every minute of your dancing this winter—let VICTOR SILVESTER, Britain's greatest teacher of ballroom dancing, teach you in this exciting Presentation Supplement inside ILLUSTRATED, out Wednesday, November 9th.

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Superb 8-page Pull-Out PRESENTATION SUPPLEMENT inside every copy of this enlarged 64-PAGE ISSUE

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1. VICTOR SILVESTER teaches you to dance the foxtrot, quick-step and waltz.
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THE KEN MACKINTOSH BAND SHOW
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REALLY COLOURFUL CHARACTERS
MICK MULLIGAN AND HIS BAND
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EDINBURGH USHER HALL WEDNESDAY, 9th NOVEMBER, 7.30 p.m.
TWO TRADITIONAL WORLDS MEET
Bobby MacLeod and his Broadcasting Band, Mick Mulligan and his Band with George Melly. Songs and Dances of Scotland. Impromptu Jive Exhibition, humorously compered by FRANKIE BURNS. Tickets 3/- to 6/-. Methven Simpson, 83 Princes St., Edinburgh. Phone: Central 5414.

NEWCASTLE CITY HALL FRIDAY, 11th NOVEMBER, 7.30 p.m.
"MULLYMELLYGAN"
A delightfully savoury mixture of The GATEWAY JAZZ BAND from Carlisle, The VIEUX CARRE JAZZMEN from Newcastle, plus the type of unusual and exciting surprise already associated with a MULLIGAN SHOW in NEWCASTLE, and—of course—MICK, GEORGE AND THE BOYS! Tickets 2/6, 3/6, 5/-. Waddington's, Northumberland Road, Newcastle-on-Tyne. Phone: 26738.

After Usher Hall Show on Wednesday, 9th November . . .
MICK MULLIGAN & BAND with GEORGE play for dancing until 1.30 a.m. in TOWN HALL, PEEBLES. Admission 4/-.
BOBBY MACLEOD & HIS BAND play for old time dancing until 2 a.m. in CORN EXCHANGE, HADDINGTON. Admission 4/-.
MICK MULLIGAN & BAND with GEORGE visit PENRITH DRILL HALL on Thursday, 10th November. Dancing 8.30 p.m.–1 a.m. Admission 4/-.

ATTENTION ALL JAZZ FANS
Every Sunday is Jazz Night for the Lyceum Sunday Club Members, with
OSCAR RABIN & HIS BAND
and weekly Guest Artistes
This Sunday, November 6th, the Guest is Famous Pianist
BILL LE SAGE

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with BOBBIE BRITTON, TONI EDEN, PETER LOWE, DUNCAN CAMPBELL, DON LUSHER, JOHNNIE HAWKSWORTH, RONNIE VERRELL, DON RENDELL
HULL CITY HALL—THURSDAY, DECEMBER 1—7.30 p.m. Book Paragon Music Stores (11286) — 3/6 to 6/-
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BARNET DRILL HALL
ST. ALBANS ROAD, HIGH BARNET (Northern Line Tube, etc.)
Saturday, November 12th — 7.30–11.30 p.m.
JACK PARNELL & HIS ORCHESTRA
GENE WILLIAMS · IRENE MILLER · THE BIGGEST BAND SHOW OF 1955!!
TICKETS 5/- at door or in advance, send remittance and s.a.e. to 588 Lordship Lane, London, N.22

RAY ELLINGTON QUARTET
MARION RYAN

Bands on Television

Within 30 hours of arriving in Britain, Josh White had made two TV appearances. He was with ATV's Music Shop on Saturday, the Show Band Show on Sunday.

THE point has already been made that the Show Band Show is in certain respects a waste of the mass of musical talent that goes to make up the Show Band. Let's leave it at that for the time being and examine the band show as a show.

Let me say right away that last Sunday's effort was entertaining. If this was Variety, it was also musical Variety, and the presence of Josh White prevented the whole from adding up to a mere Hit Parade.

DOWNBEAT AND THE SHOW BAND

There was breezy singing from Don Lang (once known to us as Jordon Langhorn) and the Show Band Singers in "The Yellow Rose Of Texas."

The Stargazers, too, happily evoked some of the wacky atmosphere of the 'twenties with "Give Me A Band And My Baby," though it must be remarked that there was a lack of cohesion between the Show Band and the group in the coda. Incidentally, the personality of the Stargazers' Eula Parker came over very attractively in close shots.

Josh White was an intriguing contrast. He contrives to wring the utmost from a word or phrase by "flirting" with the odd note. Very effective—and particularly because he supercharges the style by what amounts to rather more than an accompaniment by his own guitar.

☆

Most accompaniments nowadays, claim only the negative virtue of unobtrusiveness. Josh White's guitar is a positive augmentation of his vocal performance.

The balance between Eddie Calvert's trumpet and the orchestra was excellent.

Eddie was shown playing against his own immense background shadow, which was aptly flamboyant. On "Love Is A Many Splendoured Thing," Eddie demonstrated how to fill the instrument and wring all the dramatics from it that one expects.

In all, this was a good show and Stapleton himself registered in a friendly, natural way—which is, perhaps, the best way to meet the folk around the fireside.

But as a man rooting for the Show Band, I look forward to the day when Cyril will face us on TV as a dance band leader, doing a normal dance band programme, enlivened with imaginative camera work—and bereft of super sets and socko scripts. It would be so nice to see and hear more of the band.

☆

DOWNBEAT, now directed by Dick Lester, made an uncompromising second start. This, compère Ron Parry told us, was to be jazz with no holds barred. And it turned out to be just about that.

There could hardly be a more startling stylistic contrast than that between Humphrey Lyttelton and Basil Kirchin.

It was unfortunate that, from the balance angle, Humphrey was given a head start. The Lyttelton band played in an informal setting—something resembling the band rostrum in practically any jazz club. They could sit, stand, or sprawl.

In full length shots, we could see that characteristic Humphrey Lyttelton hip away, we could note the exuberance of guitarist Freddy Legon. What is more important, this particular tight setup enabled the balance man to produce the right ensemble sound. Out of the original stodgy plonk, a real gutty rhythm section has developed to inspire the efforts of Messrs. Lyttelton, Fawkes, Turner and Picard.

Humphrey played his forceful solos with that peculiarly dry and breathless tone and led the band with all the usual drive.

There seemed to be some distortion of Bruce Turner's alto tone that robbed it of practically all bite.

The Kirchin band was badly served in its layout, an elongated U-shape, with saxes and brass facing each other in a long line with rhythm at the end. In "Jeepers Creepers," the tenor soloist was not sufficiently "forward"; when the pianist was brought "up" for his solo, the drums were too heavy. And generally the balance was unkind.

There was that same distortion of saxophone tone with the Kirchin section that affected Bruce Turner. Sound engineer John Hamilton might look into this phenomenon.

In the matter of solos, too, the Kirchin band was most disappointing, if we discount the two drum spots that Basil treated us to.

Vocalist Vicki Dean made an unhappy start, then recovered—only to fight a losing battle against a too powerful B flat horn background. Pity, because the girl sounded promising.

by Tony Brown

HIPPODROME · DERBY
SUNDAY, NOVEMBER 13th, at 7.30 p.m.
Arthur Howes presents
CHRIS BARBER'S JAZZ BAND Ottilie Patterson
KEN COLYER'S JAZZMEN with the Skiffle Group
3/6 to 5/6 — Telephone 45196

ODEON · WATFORD
SUNDAY, NOVEMBER 20th, at 5.30 & 8 p.m.
Arthur Howes presents
DICKIE VALENTINE
THE RONNIE SCOTT ORCHESTRA
4/6 to 7/6 — Watford 2450

TOWN HALL · BIRMINGHAM
THIS SATURDAY, NOVEMBER 5th, at 7.30 p.m.
Arthur Howes presents
THE KEN MACKINTOSH BAND SHOW
Patti Forbes · Kenny Bardell · Don Cameron · The Magpies
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FRIDAY, NOVEMBER 11th, 8–12 p.m.
Al Martin presents "The Little Giant"
TUBBY HAYES
& HIS ORCHESTRA
with DECCA RECORDING STAR BOBBY BREEN
and featuring
Dickie Hawdon · Ian Hamer · Harry South
★ *Hear the Band on TEMPO Records* ★
Tickets 5/- in advance, Fraser's, Bedford.

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FRIDAY, NOVEMBER 4th — 6.45 & 8.30 p.m.
JOSH WHITE
TRINIDAD SOUTHERN ALL-STARS STEEL ORCH.
5/-, 7/6, 10/6 WHI. 4259
Also appearing—
BURNT OAK, EDGWARE: Savoy Th., Sunday, Nov. 6, 5.30 & 8 p.m. COL. 6677
EDINBURGH: USHER HALL, Tuesday, November 8, 7.30 p.m.
SHEFFIELD: CITY HALL, Wednesday, November 9, 7.30 p.m.
DUNDEE: CAIRD HALL, Thursday, November 10, 7.30 p.m.

CORNERMEN—1

Derrick Abbott, Britain's most consistent lead trumpet, has a musical pedigree which explains the high respect held for him in the profession. Originally a featured jazzman, his prolific arranging activities with the top bands of the 'forties gave him an insight into the proper role of lead brassman which has never left him. Stockily built, he looks the part in ensembles and "screamers," but can handle a delicate muted "ad lib." or a growly "wow-wow" solo better than most. All in all, Derrick is one of the main driving forces behind the vital sound of the JOHNNY DANKWORTH ORCHESTRA.

CARRERAS

from page 13

script that really 'gets under the skin.' But to be able to translate such a script into terms of film, I believe that I would have to travel with a band to get the 'feel' of touring life.

"I get all kinds of scripts at the moment, some from absolute amateurs, others from professional writers. None seem right. The most tortuous contrivance is used to bring bands and music into dramatic stories. I don't see it that way at all. I know the life of a dance band musician has as much stuff of drama in it as that of any other man—probably more. The band should be the story; the dramatics should be an intrinsic part of it."

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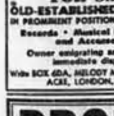

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• FRIDAY (TONIGHT) •

ALAN SCOTT Jazz Club, Canterbury Arms, West Kilburn: Kathy Stobart, Spike Heatley, Paul Williams.

BIRDLAND, Denglow Studios, Chadwell Heath. Licensed bar. Nov. 4, 7.30-11.30: Tommy WHITTLE, Keith CHRISTIE, Len LIVERSEY, Al MEAD, Keith ELDERFIELD.

EALING: Fifth Anniversary Session. The SOUTHERN STOMPERS, LEN WARD'S JAZZBAND, DAVE BURMAN'S JAZZBAND. — Commence 8 p.m., "Fox and Goose" (near Hanger Lane Station).

ERIC SILK'S Southern Jazzband. Southern Jazz Club, 640, High Road, Leytonstone.

HAMMERSMITH JAZZ CLUB, Constitutional Hall, Hammersmith Road, 7.45-10.45: PETE WEBB'S CHICAGOANS.

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MIKE DANIELS Band, Star Hotel, London Road, West CROYDON.

STREATHAM JAZZ Club, Streatham Park Hotel, Mitcham Lane: DAVE CAREY JAZZBAND (Tempo record artists).

• SATURDAY •

BAR OF MUSIC CLUB, 37, Oxford Street, W.1. JOHNNY SPICE AND HIS MUSIC present SUGAR'N SPICE—London's only Latin/Dixie Show! Espresso lounge. 7.30 p.m. 5/- (cloaks free).

CY. LAURIE Jazz Club, Mac's, Gt. Windmill Street (opposite Windmill Theatre), 7.30-11: CY. LAURIE BAND.

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. Welcome back to Liverpool's MERSEYSIPPI JAZZBAND. Full club particulars from 8, Great Chapel Street, W.1.

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• SUNDAY •

ALL TRAD. musicians invited. OPEN HOUSE session, Sunday afternoons, 3-6 p.m. Sit-in with the Terry Lightfoot Jazzmen at Cy. Laurie Jazz Club. Members 2/-, guests 3/-.

BAR OF MUSIC CLUB, 37, Oxford Street, W.1. JOHNNY SPICE AND HIS MUSIC present SUGAR'N SPICE—London's only Latin/Dixie Show! Espresso lounge. 7.30 p.m. 5/- (cloaks free).

CANTERBURY ARMS, West Kilburn: Geoff Taylor, Wally Brooker, Ray Manning, Allan Fowler Group, Paul Williams. 12 mid-day.

COOK'S FERRY INN, Edmonton: MICK MULLIGAN BAND, with GEORGE MELLY. 7-10.

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre), 7.30-11: CY. LAURIE BAND.

HIGH WYCOMBE, Cadena Hall, Frogmoor, every Sunday afternoon, 3-6 p.m. This week: MICK MULLIGAN, GEORGE MELLY and Co. Thanks, Tubby Hayes, for stepping in for Harry Klein last week.

HOT CLUB OF LONDON, 7 p.m.: CHRIS BARBER'S Jazzband.—Shakespeare Hotel, Powis St., Woolwich.

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.15-10.45: HUMPHREY LYTTELTON AND BAND.

PARK LANE JAZZ CLUB, Park Lane, Croydon, 7.30-10.30 p.m.: Dance and listen to IAN BELL'S JAZZMEN. Admission 2/6.

QUEEN VICTORIA, N. Cheam, 7-10: MIKE DANIELS DELTA JAZZMEN, with glamorous DOREEN BEATTY. Wednesday's members invited and new members welcome. Listen. Jive. Licensed lounge.

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath, 7.30 p.m.: TRAP FIVE JAZZMEN, with Geoff Watts. Admission free.

STAINES: CHARLIE GALBRAITH'S Jazzmen.—"Boleyn Hotel," 7.45.

TREVOR WILLIAMS JAZZ CLUB.—VIV CARTER'S BENEFIT NIGHT. Whilst on holiday in Italy his drums were stolen. TERRY LIGHTFOOT'S Jazzmen have kindly offered their services, also guests, also Yours Truly.—44, Gerrard St. All proceeds to Viv.

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CRANE RIVER JAZZ with Sonny Morris, KINGSBURY BATHS CAFE, 8 p.m. Admission 2/6.

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Hickory Hoe (Vocal)
Pale Kelly's Blues
Wake Up Jacob
Jump, Jump
Jump, Jump (Vocal)
Tea For Two
Tea For Two (Vocal)
Lazybone
Lazy Bones (Vocal)
Ballin' The Jack
Ballin' The Jack (Vocal)
Sweet Sue
Sweet Sue (Vocal)
Ain't Misbehavin'
Ain't Misbehavin' (Vocal)
Sweet Georgia Brown
Sweet Georgia Brown (Vocal)
Bye Bye Blues
Bye Bye Blues (Vocal)
Tiger Rag
Tiger Rag (Vocal)
Tiger Rag (Boogie)
Tiger Rag (Boogie) (Vocal)
Tiger Rag (Rock)
Tiger Rag (Rock) (Vocal)
Tiger Rag (Jive)
Tiger Rag (Jive) (Vocal)
Tiger Rag (Mambo)
Tiger Rag (Mambo) (Vocal)
Tiger Rag (Cha Cha)
Tiger Rag (Cha Cha) (Vocal)
Tiger Rag (Samba)
Tiger Rag (Samba) (Vocal)
Tiger Rag (Tango)
Tiger Rag (Tango) (Vocal)
Tiger Rag (Rumba)
Tiger Rag (Rumba) (Vocal)
Tiger Rag (Slow Fox)
Tiger Rag (Slow Fox) (Vocal)
Tiger Rag (Quick Fox)
Tiger Rag (Quick Fox) (Vocal)
Tiger Rag (Waltz)
Tiger Rag (Waltz) (Vocal)
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BARNEY KESSEL

JAZZ DISCS

reviewed by Sinclair Traill, Max Jones, Tony Brown, Jack Hutton and Mike Nevard

(Edgar Jackson is unfortunately indisposed)

There is far too much flag-waving to the customers, and although it is obvious from the audience reaction that those in front were having a good time, the band can, and does, play much better than this.

Both tracks as "Tiger Onions," complete with "bawled-breaks" from the same followers, seem rather a waste of time on record. Good stuff, I grant you, for a Sunday afternoon jamming session, but it keeps one awake after the lunch-time surfeit of ale—but poor material for a band that can really play the jazz.

However, the record has its good points; not enough to put it in my collection, but plenty and to spare if you are a Lyttelton collector.

Lyttelton plays good horn on his own opening blues, and contributes a nice Armstrong-ish solo on "Basin Street."

Wally Fawkes, who on record seldom strikes top form, plays very prettily on "Tiger Blues." This is fine Fawkes—warm-toned, full of feeling and thoughtful improvisation.

The other track that stands out is Johnny Parker's piano vehicle, "South Side Stomp." Parker takes advantage of a good tune, and strides away to a strong climax. It must be quite the best recorded work to date.—S. T.

TEDDY CHARLES NEW DIRECTIONS QUARTET (LP)

Star-Eyes (Rays, De Paul); **Nobody's Heart** (v by **Sonny Overton**) (Rodgers); **Revelation** (Mulligan); **Loupe-Garous** (Brookmeyer).

(Esquire 10-045—22s. 6[d.])

Teddy Charles (vib.), **Bob Brookmeyer** (tb., pno.), **Teddy Kotick** (bass), **Ed Shaughnessy** (drs.). 6/1/54. (Rec. Prestige PRLP1718).

VICTOR FELDMAN TRIO

Takin' A Chance On Love (Duke) (a); **The Man I Love** (Gershwin) (b).

(Esquire 10-057—9s. 11[d.])

(a) (Esquire 7T5-2), (b) (do. 7T9 2)—**Feldman** (vib.), **Tony Crombie** (pno.), **Lennie Bush** (bass). 11/7/55. London.

TWO records in the Mill Jackson vein, and, to my mind, the local boy turns up trumps. Mill writers have made the point before, but it bears repeating: Victor Feldman is one of the few British jazzmen who can compete on equal terms with the Americans.

He has imagination, and a natural swing. He is, in fact, a natural jazzman.

His vibes are not recorded subtly enough, and come clanging through at times. But the young Feldman swings them along, ably backed by Lennie Bush's loping bass, and Crombie's rhythmic chordal work.

This was always the one part of Bonnie Scott's small band I did like, and it is nice to have samples of it retained on record.

Teddy Charles seems to have changed directions slightly since his first *New Directions* release here. This is far less pretentious than the initial record, and therefore more pleasing. But Teddy still has a long way to go before he turns out a record I would spend money on. The MJQ is far ahead in this field.

Teddy's own instrumental work is fine, but it is framed badly; Brookmeyer doesn't appeal to me on the Getz records, and he doesn't here.

Nancy Overton "recites" on "Nobody's Heart," and sounds rather tired and dismal. Though any effect this may have is lessened by under-amplification.

Ed Shaughnessy and Alvin Stoller rank second to Buddy Rich in my estimation, but Ed doesn't get much chance here to match his swinging work on the Ventura concert recordings.—M. N.

HUMPHREY LYTTELTON AND HIS BAND (LP)

Introductory Blues (a); **High Society** (a); **South Side Stomp** (b); **Basin Street Blues** (c); **I Wish I Could Shimmy Like My Sister Kate** (a); **Trog's Blues** (d); **The Onions** (a); **When The Saints Go Marching In** (a).

(Parlophone PMD1025—35s. 6[d.])

(Parlophone take numbers XE-142, -143, no individual master numbers allocated).

(a)—**Lyttelton** (tpt.), **Wally Fawkes** (cl.); **Bruce Turner** (alto); **John Picard** (tmb.); **Johnny Parker** (pno.); **Freddy Logan** (gtr.); **Mickey Ashman** (bass); **George Hopkinson** (drs.). 26/11/54. Royal Festival Hall, London.

(b)—**Parker** (pno.); **Logan** (gtr.); **Ashman** (bass); **Hopkinson** (washboard). Same occasion.

(c)—**Lyttelton** (tpt.); **Picard** (tmb.); rhythm as for (a). Same occasion.

(d)—**Fawkes** (clt.); rhythm as for (a). Same occasion.

RECORDED at a Festival Hall concert over a year ago, this LP does not show the Lyttelton band at its best.

BARNEY KESSEL (LP)

Sneak Love (Weill, Nash); **Love Is Here To Stay** (Gershwin); **How Long Has This Been Going On?** (Gershwin); **I'll Show Them In China** (F. Lesser); **Barney's Blues** (Kessel); **A Foggy Day** (Gershwin); **Prelude To A Kiss** (Ellington); **Bi Bars on Wilshire** (Kessel).

(Contemporary LAC12-101—29s. 4[d.])

(Ass. Contemporary, tape numbers LXL-7TD1, -7ED1)—**Kessel** (gtr.); **Ben Tucker** (bass), **Lawrence Williamson** (pno.); **Monty Budwig** (bass); **Shelly Manne** (drs.). 4/6/54 and 1/7/54. Los Angeles.

WHAT is striking about this Barney Kessel LP is the high level of interest of each track on it. So often with an LP there is inevitable wastage; one perhaps likes at the most three tracks and finds the rest a bore.

Not so with this Kessel. And most of the credit must go to the man himself, despite the great support from the rest of the group. Solowise, he towers above the accompanist, both in the amount he plays and the way he plays it.

Choose any track and Barney is intriguing: his single-string work is fluent, dynamic and harmonically refreshing. "Love Is Here To Stay" is really beautiful. His solo chorded choruses are deft, if one allows for the fundamental difficulties of the guitar in this mode of playing, which demands some digital contortion for certain shifts before a sound can be produced.

In his album notes, Kessel speaks of the sympathetic voice of the guitar and its ability to blend with so many other instruments. On the face of it, it may seem that the tight, inflexible tone of the oboe has some affinity for the hard clarity of the upper strings of the guitar. In practice, this doesn't work out. In fact, a far better blend is obtained when Kessel plays with the tenor.

There are nifty solo essays, apart from those of Kessel. Williamson gets off with a nice chorus in "Slow Boat"; there are driving moments of tenor on other tracks. And always there is restrained, yet inspiring work from Shelly Manne, who combines with bassist Monty Budwig to provide self-effacing rhythmic impetus.

To me, it sounds as if Kessel is using some degree of amplification on this disc. If so, it is the cleanest and most pulchry amplified noise I've heard on record. I'm sick of other electrified guitarists produced this sound!

In all, the record is restful and interesting, rather than an example of full-blooded jazz. But it can be played with profit again and again.

If you're a guitarist, then you must have it.—T. B.

LOUIS DUMAIN'S JAZZOLA (EP)

Pretty Andrea (a); **To-Wee-Sa-Wa** (b); **Franklin Street** (c); **Red Onion Brag** (d).

(HMV 7EG8119—9s. 3[d.])

(a) (Ass. Victor 37977), (b) (do. 37978), (c) (do. 37979), (d) (do. 37980)—**Dumaine** (cornet); **Willy Joseph** (clt.); **Louis James** (tar.); **Earl Humphrey** (tmb.); **Morris Rouse** (pno.); **Leonard Mitchell** (bjo.); **Joe Howard** (tuba); **James Milligan** (drs.). 5/3/37. New Orleans.

Previous (deleted): (a) and (b) HMV B3365.

ERSKIN HAWKINS AND HIS ORCHESTRA (LP)

After Hours (a); **Tuxedo Junction** (a); **Bear Mash Blues** (a); **Nona** (b); **Station Break** (b); **Shower Of Rain** (b); **Swingin' And A Swayin'** (c); **So Long, Goodbye Blues** (c); **Downbeat** (c).

(Vanguard VRA1006—29s. 6[d.])

(a) **Hawkins, Jimmie Harris, Bobby Johnson, Rudy Rutherford, Andrew Range, George Matthews, Andrew Penn** (tmbs.); **Bobby Smith, Jimmy Mitchell** (altos); **Julian Dash, Bobby Evans** (tens.); **Haywood Henry** (bart.); **Ace Harris** (pno.); **Lonnie Stanford** (bass); **Sonny Payne** (drs.). New York. 1/12/54.

(b) **Ted Donnelly** (tmb.), **Rudy Powell** (alto) replace **Penn** and **Bobby Smith**. New York. 18/1/51.

(c) As for (a). New York, 11/9/51.

HERE is a strongly-recommended record by one of Harlem's favourite bands; one which has had little enough publicity in this country.

The music it plays is for dancing, and although the band cannot boast the arrangements of a Lunceford or a Basie, the standard of musicianship, and worth of the soloists, will probably surprise you.

Hamp shows his versatility on the last title by switching to drums and, after a smooth bass solo, fairly whacks the group along to an all-out finale. Interesting to note that though vibes are missing, Wilson plays so much swingy piano behind BG that you hardly notice.

"Pick-A-Rib" is a riff build-up which seems to take too long to build. Though it is peppered with attractive solos, it lapses into an overdose of riffing until Wilson reawakens interest with a switch to boogie, and BG finally goes berserk on a frantic *sotto voce* doodles and *ad libs*. Worth picking.—J. H.

BENNY GOODMAN QUINTET-QUARTET (EP)

"Pick-A-Rib"

Pick-a-Rib; I Cried For You; I Know That You Know

(HMV 7EG8120—9s. 3[d.])

Benny Goodman (clt.), **Teddy Wilson** (pno.), **Lionel Hampton** (vibes); **John Kirby** (bass), **Sonny Greer** (drs.)—except in last title, when Hampton switches to drums in place of Schutz. New York. 29/12/38.

HERE'S a record that can be safely recommended to all lovers of some tasteful jazz played with a beat.

BG is not my favourite clarinettist, at times I find his competence too clinical, his tone too small and lacking warmth, and his ideas colourless.

But his taste can seldom be

(Continued on facing page)

EDMUNDO ROS—two LPs of calypsos on Decca.

Also worth noting.....

JAZZ

(† Denotes reissue.)

ERROLL GARNER

I Get A Kick Out Of You; I'm In The Mood For Love; Boogie Woogie Boogie; All The Things You Are; Perdido (Last); Everything Happens To Me; Soft And Warm; Blues I Can't Forget. (Dates untraced). Pressed LP EDLP7016. (29s. 1d.).

†"VISIT TO JAZZLAND"

DUKE JOHNSON BAND—Out Of Nowhere (1937). **LOUIS ARMSTRONG HOT FIVE**—West End Blues (1928). **BIX BEIDERBECKE GANG.**—Sorry (1927). **BILLY HOLIDAY**—Moody Is Two (1937). **BENNY GOODMAN ORCHESTRA**—Crazy Rhythm (1935). **JIMMIE LUNCEFORD ORCHESTRA**—Lunceford Special (1939). **ERROLL GARNER**—Dancing In The Dark (1952). **PETE RUGOLO ORCHESTRA**—Laura (Circa 1954). Philips LP BBR8071. (24s. 6[d.])

GLENN MILLER AND HIS ORCHESTRA

Johnson Rag; My Isle Of Golden Dreams; Devil Chorus; Beautiful Ohio; Pavanne (Londonderry Air); **Adam.** (1939-1941) HMV LP DLP1081. (24s. 6[d.])

GLENN MILLER AND HIS ORCHESTRA

Community Swing; Humoresque; Dippermouth Blues; Dear The Jives; I Got Rhythm; Time On My Hands; Sleepy Time Gal; Solid American. (1937-1938) Philips LP BBR8075. (24s. 6[d.])

COUNT BASIE AND HIS ORCHESTRA

Broad; There's A Small Hotel; Sleep Walk Blues; You're Not The Kind. (1955) Columbia EP SEB10008. (19s. 7[d.])

MICHEL ATTENGOUX AND HIS BAND

The Moochie; Jungle Blues; Stack Stack; Lowdown Jungle Blues; Blues; South. (Dates untraced) Pressed LP EDLP7018. (29s. 1d.).

OSCAR PETERSON

Where Or When; Oscar's Blues; Three O'Clock In The Morning; All The Things You Are. (1949/50) Columbia EP SEB10005 (19s. 7[d.])

TROPICANA

(Concluding Ernest Borneman's list of selected folk-style recordings.)

WEST INDIAN: **Browns, George:** Sir Winston-Mr. Cut Hernandez' Hide-away; **Melodic:** 1337; **Garlo-Aire Calypso Bands:** Dream Ah Dead; Mole Man; **Melodic:** 1340; **Gomer, Edric:** Songs from Jamaica; **Esquire:** 3033; Songs from Trinidad; **Argo:** 3031; Calypso; **Argo:** 3032; **Dai-Dai Simba:** My Coloured Woman; **Melodic:** Telephone; **Melodic:** 1339; **Fighters, The:** Fast Mouth Men; **Melodic:** 1339; **Guanel, Lucy:** Mamman la Grève Lave moin; **Parlophone:** 34658 and OEP3044; **Hayden, Eric:** Dipper Dipper Love Ma Anywhere; **Melodic:** 1339; **Johnson, Lord:** Man Smart, Woman Smarter; Give Her Banana; **Melodic:** 1338; **Lion, The:** Out de Fire-Hight-Lite; You Tamborina; **Melodic:** 1334; Go Away, Mos; This Lady Thry Neighbour; **Parlophone** MP190; **Lord Beginner:** Africa Symphonia; **Parlophone** MP141; **Mr. Winston Churchill/Calypso Rhythm Dance:** **Melodic:** 1333; **Lord Kitchener:** My Wife's Nightie/Sweet Home; **Melodic:** 1335; Kitch in the Kongie/My Fancy; **Melodic:** 1336; King of Calypso; **Melodic:** MLP590; **Professor Kitchener/Mento Band:** Water; **Melodic:** 1335; **Mighty Terror:** No Carnival in Britain/Shopping Wood; **Melodic:** 1338; **Rio, Rafaelito:** Album of Calypsos; **Decca** LK4102; **Ros, Calypso:** Decca DPD8006; **Southlanders, The:** Have You Ever Been Lonely/Ain't That A Shame; **Parlophone** MP8182 and R4000; **Terrado, The:** Lazy Lizzie/Mamaind Bay; **Parlophone** MP143; **Verona, Lord:** The Big Instrument/Caribbean Moon; **Melodic:** 1336.

DOMINICAN: **Brunito:** Los Higolitos; HMV OV235: Se me olvida la Rosa; HMV GV329; Si Lola me da la Nena/Merengue Nacional; HMV OV230; **Damirón:** Chaquemaque; Bailando Mas; HMV OV225; Cibao Adentro; HMV OV229; **Ros, Ricardo:** Balsa Tobo Merengue; **Melodic:** 1340; **Giraud, Yvonne:** Sous le soleil de San Domingo; HMV JOP101.

MEXICAN: **Los 4 Mont Real:** El Emigrante/Pajaro Pinto; **Gilard/Charro Mexicano:** Nina LP1162; **Trio Veracruz:** Santa Rosa/Angelitos Negros; **Maria Dolores/Yucateca:** Nos, No, y Nos; Nina LP1162.

PARAGUAYAN: **Guarania, Los:** Latin-American Songs and Dances; Pelog GM30036; **Paraguayos, Los:** Malagueña Serenata Mbaeajhu Mamayry/Pajaro Campana; **Maria Dolores:** Hija de la Luna/Maionera; **Recuerdos de Paraguay:** Philips BBR8074.

PERUVIAN: **Quatro Castilla:** Tardes de Lima; **Decca** LF1312 and DPE8254.

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RECORD COMPANIES RAISE PRICES AFTER TAX INCREASE

WITHIN 24 hours of the Budget Purchase Tax increases last week, the Decca Record Co. announced to the trade that they were raising the basic prices of Decca-group recordings.

On Monday, the rival EMI concern fell into line with similar increases in the basic prices of their recordings. Philips and Vogue have also followed suit.

These increases are in addition to the new Purchase Tax, which affects all recordings now being sold in the shops. Price increases in general made by the companies range from 1½d. to as much as 11d. in the case of some LPs.

Basic retail prices of Decca F series 10 in. 78 rpm and 7 in. 45 rpm discs are up by 3d. This means that discs which previously sold for 5s. (including tax) will now cost 5s. 7d. (the extra 4d. is the new tax). LPs are up by 10d. or 11d.

Fractional profit

The basic increase on Brunswick, London and Capitol labels, both 78s and 45s, is 1½d. LPs are up 7d. or 10d.

Some EMI 78 rpm discs have been increased by 9d.; others by 3d. But the only increase in EPs is in the 7EG series. These are up 6d. 10 in. LPs have gone up 8d.

A spokesman for Decca commented: "This is the first increase for years. By the time we have paid the factors' and dealers' discount, copyright, royalty, recording and other charges, we get only a fraction of a penny a record."

Comments a big provincial retailer: "The increase in basic prices is wrong. There is no justification in view of the profits made by the record companies."

PETULA PICKS A WINNING SINGER

A spot of "platter chatter" between Petula Clark and Fred Cockett (second r.), who was presented with a record he made when winning a novel talent competition organised by the "Walthamstow Post" at Walthamstow Assembly Rooms last Friday. With them are (L.r.): pianist Joe Henderson, Polyson's Alan Freeman, and comedian Bill Kerr, who were judges.

JONES-ARNOLD ACT FOR BLACKPOOL

THE double-act of singer Howard Jones and trumpet-pianist-vocalist Reg Arnold is to appear at Blackpool for the 1956 summer season.

Howard and Reg have been signed by George and Alfred Black, and will appear either at the Opera House or the Winter Gardens Pavilion.

Star schedule

Other names already booked for Blackpool next summer are vocalist Edna Savage (Winter Gardens Pavilion), Eve Boswell (Opera House), Jamaican vocal quartet The Southlanders (North Pier) and several comedians.

Ken Mackintosh and his Orchestra are at the Winter Gardens Ballroom for a five-week season commencing in July, and then move to the Isle of Man for a further five weeks at the Villa Marina.

Dankworth singers in car crash

Cleo Laine and Tony Mansell, vocalists with the Johnny Dankworth Orchestra, and bandmanager Don Read were badly shaken when their car crashed on Sunday morning while returning from a date at Peterborough.

The car was approaching Stevenage when a front tyre burst, throwing the car across the road into a telegraph pole.

The car was badly damaged and had to be left in a local garage.

★ THE VERY FIRST ★
CHRISTMAS OF ALL

DASH MUSIC Co Ltd 17 BERNERS ST., W.1 MUSEUM 7475 6-7-8

The Editor of the MELODY MAKER, Pat Brand, finds his attention divided between the star of the MM's Tuesday-night programme on Radio Luxembourg, Lita Roza, and her singing sister, Alma Warren. The occasion was the Tin Pan Alley Ball, held at the Dorchester Hotel, London, on Thursday last week. (See page 11.)

Press and pulchritude

Pilots give blind singer chance in U.S

THE generosity of pilots with the El Al Israeli airline is giving an unprecedented chance for a blind British singer to audition with some of the top bands and radio networks in America.

The singer is Peter Gray, who, for the past seven years, has been leading his own trio at the Palm Court Hotel, Richmond, Surrey.

Before the war, under the name of George Taylor, he was a member, with George Shearing, of the National Institute for the Blind Orchestra, formed by Claude Bampton.

El Al Israeli pilots staying at the hotel were so impressed with Peter's singing that they are each subscribing between £5 and £20 to pay for his air passage to the States.

Peter leaves for New York just after midnight this Sunday, and expects to be away for two or three weeks. During this period he will audition over the NBC network, with Tommy and Jimmy Dorsey and other well-known bands.

With Lew Stone

Lew Stone, whose Stone-Phillips Agency is handling Peter Gray, told the MM: "I first heard Peter singing with a band in Swansea when I was touring with my orchestra during the war.

"He had a piano tuner's job just outside Swansea. I signed him up immediately. He was a great success."

After his spell with the Stone band, Peter subsequently appeared with Jack Jackson, Harry Leader and Phil Green.

Jivers and Humph in 'Music Shop'

Humphrey Lyttelton and his Band and a team of jive dancers from the Lyttelton Club will be seen on Gerry Wilmot's "ATV Music Shop" tomorrow (Saturday) at 3 p.m. Also on the bill are Jill Day, Georgia Brown and Issy Bonn.

Billy Cotton's Band, the Keynotes, and the 71st U.S. Air Force Band are in "Saturday Showtime" at 8.15 p.m., and, on Sunday, in the "Jack Jackson Show." Don Peters, Dennis Lotis, Eve Boswell and Betty Miller will be among the guests.

Ruby Murray and Alma Cogan are on the all-star bill for this week's "Sunday Night At The Palladium."

Ruby Braff in new Rodgers musical

New York, Wednesday.—Ruby Braff, playing the role of a Mexican—"Pancho, The World's Greatest Trumpet Player"—in the new musical play, *Pipe Dream*, opened last week in New Haven.

The show was well received, and some critics described the music as a Richard Rodgers' greatest score.

McGUFFIE WAXES CLAV. CONCERTO

"Clavioline Concerto," the subject of the £100 Selmer Competition announced in last week's MELODY MAKER, has been recorded for the Philips label by its composer, Bill McGuffie. The record will be issued in December.

For the occasion, Bill lined up an orchestra of six violins, two violas, two cellos, three horns, with himself conducting at the piano and the solo Clavioline parts played by Jack Moore.

Selmer's are offering a prize of £100 for the best Grundig tape recording made of this work on solo Clavioline, and report an already substantial demand for entry forms—with the Yorkshire and Lancashire areas showing the greatest enthusiasm to date.

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Melody Maker

WORLD'S LARGEST SALE OVER 110,000 COPIES WEEKLY Certified by the Audit Bureau of Circulations

NOVEMBER 12, 1955 EVERY FRIDAY—6d.

WEST END PLANS FOR DELANEY IN BIG MUSICAL

ERIC DELANEY has received a firm four-figure offer to present his band in a big-scale West End show. If the negotiations reach finality, the show will be a more lavish reproduction of several of the production numbers from Eric's current variety show which has proved a sensation around the country.

The offer was received by Eric last Monday while he was rehearsing for his "British Jazz" airing. It was made by a West Country businessman who saw and heard the show in Glasgow last Saturday — unknown to Eric.

Page 9, Col. 3

The hit of the Show!

Lena Horne receives a smile of encouragement, as well as a piano accompaniment, from husband Lennie Hayton as she rehearses for her appearance in last Monday's Royal Variety Performance. Lena was voted the hit of this star-studded show. (See review, page 11.)

FAMOUS BLUES SINGERS UNITE

"Hit it, Bill," says Josh White (l.) as he runs off a duet with Big Bill Broonzy. The two famous folk singers met last week at Humphrey Lyttelton's Club in Oxford-street. Broonzy leaves for Belgium on Wednesday. (See page 8.)

HEATH BAND WILL SAIL FOR STATES ON 'QUEEN MARY'

TED HEATH has booked passages for his orchestra aboard the *Queen Mary* to leave Southampton for his American tour at the end of March.

It is possible that the tour (in exchange for Stan Kenton Orchestra's visit to Great Britain) will commence with a date in Texas.

It now appears that former Heath singers Lita Roza and Dickie Valentine will be unable to make the trip.

Xmas in S. Africa for Ray, Lewis

Johnnie Ray, accompanied by the full Vic Lewis Orchestra, is to tour South Africa for four weeks from December 22.

The Lewis Orchestra will fly out on December 19. Johnnie Ray will fly direct from America.

DOWNBEAT BID FOR BECHET AND LUTER

SIDNEY BECHET with Claude Luter's Orchestra and the Ted Heath Band all on one TV show—that is the ambition of Dick Lester, new producer of ITV's "Downbeat" jazz programme.

Dick has approached the Musicians' Union for permission to bring in Bechet and the Luter band for one "Downbeat" date with the Heath Orchestra on December 27. He told the MM:

"It's too early to say if it will come off. I have made initial contact with the agent for Bechet and Luter, and if the MU give me the okay, I think the date could be fitted in."

Dick Lester took over "Downbeat" on November 1, announcing an "all jazz" policy.

Adelaide in Panto

Singer Adelaide Hall, who came to fame with the early Duke Ellington Orchestra, makes her first-ever pantomime appearance when she stars in "Dick Whittington," which opens at the Pavilion, Bournemouth, on Boxing Day.

Harry Roy to open at Gargoyle Club?

NEGOTIATIONS were in an advanced stage at presttime for Harry Roy, in company with two well-known London businessmen, to acquire the famous Gargoyle Club in Dean Street, Soho.

Harry told the MELODY MAKER on Wednesday: "We expect the deal to be finalised in a day or two.

"I hope to be able to open at the Gargoyle on November 28 with the group which I have been using at Streatham Stork Club. In my own club I will be able to exploit my own brand of showmanship which has paid dividends in the past."

Collins at Streatham

With Harry on clarinet, his quintet is completed by Harold Hood (pno.), Teddy Broughton (bass), Jack Peach (drs.) and Danny Fisher (gtr.).

The club will be known as Harry Roy's Gargoyle Club.

A quartet led by saxist-vocalist Les Collins will replace Harry at Streatham. Les will lead Alan Moran (pno.), Frank Stewart (drs.) and Teddy Lancaster (tnr., vln.).

WHITTLE ORK MAKES RECORDING DEBUT

The Tommy Whittle Orchestra made its recording debut on Wednesday when it waxed four aides for Esquire.

Titles were "Laura," "Lester Leaps In," "Jive At Five" and "How High The Moon."

SHOW BAND GOES 'DOWN UNDER'

New singer Jimmy Parkinson (l.) was delighted to meet a fellow-Australian Eula Parker (the Stargazers' recent acquisition) when he made his first appearance with the BBC Show Band last week. Here they are chatting over the script with Cyril Stapleton shortly before they went on the air.

LOU CAMPARA plays SETTIMIO SOPRANI
hear him on the air and on wax . . .
● MID-DAY MUSIC HALL (B.B.C.). 28th Nov.
● WORKERS' PLAYTIME (B.B.C.). 13th Dec.
● ACCORDION TIME (Luxembourg). 23rd Nov.
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STEVE RACE

Tony: red face.

A one, and a two, and a one, two, three . . .

I'M always glad to see a paper on its toes, and for that reason I congratulate the *Sketch* people on their new supplement, the *Teenage Sketch*.

"Humph plays Jazz for Mills Film"—that's the sort of headline we like to see. It's right there in the 25/10/55 issue, sandwiched between photographs of Louis Armstrong (L) and a young lady in a swimsuit (r.).

But what's this? Ker Robertson who edits the disc page, has a beef. "Why Bring Stan Kenton Over Here?" he asks, in a page-wide headline.

"There is no doubt that New York and Chicago want to hear Heath, and Ted leads the only British combination that could make a financial success of an American tour. *But I don't think 'the same applies to Kenton.'*

The same what? Well, never mind that. He means, one supposes, that America wants to hear Heath more than Britain wants to hear Kenton. I would describe that as the Mis-statement of the Year, but Robertson can believe it if he likes.

★

Reading on, we learn that he wants the first American band here to be "one we can enjoy."

Such as "—he goes on—"Louis Armstrong, Ray Anthony, Count Basie, Benny Goodman, Prado, Cugat, Harris or Crosby."

Ye gods, what a list! Armstrong and Basie, yes. They would bring in tremendous crowds, I'm sure. But what on earth gave Robertson the idea that Ray Anthony has a public here comparable with Kenton's? Is he sure that Benny Goodman has a band at the moment, and even if it exists, does it mean a thing these days?

What is Prado's following in this country? And how many teenagers give a damn for as much as a bongo-rap for Cugat?

Dear me!—Mr. Robertson is sadly mixed up. He is also dangerously out of touch, as his reference to the Bob Crosby band testifies.

When one considers his remaining suggestion — Harris, and I take it he means Phil Harris—one blushes in sympathy. We want, he says, "a band something like Heath's—exciting, experimental, bold and understandable."

If those adjectives describe Phil Harris and his Orchestra, I'll eat my new deck of records. Worse, I'll become a subscriber to the *Daily Sketch*.

Let me tell Ker Robertson, in your name, that we've been striving for years to get an American band here, and if after all the effort we are to be awarded by a Phil Harris concert, we'd better hang on to Ted Heath and forget the whole thing.

★

TWADDLE of a more insidious kind comes from a Dublin paper, the *Sunday Independent* dated 23/10/55. In which one Brian Cleeve is writing about a recording session in London.

"I watched a band recording a new rock and roll number, 'I Want You To Be My Baby,' he writes. The drummer, with a beat softly into their saxophones and wriggled their shoulders into the beat. 'And a one, and a two, and a one, two, three,' and the sound hit the walls of the studio like a crash of thunder.

"The vocalist, an Irish girl with a taper-white face and a boneless body, moaned softly into the mike, singing with her body rather than her throat, and the mike lifted the sound until the recording crew had to abandon their machines and retreat to the balcony.

"Shoulders wriggled, feet shuffled, heads nodded like marionettes; the Negro trumpeter fell out of his chair, the bandleader hit his drum as if he wanted to burst it in . . . there was a final slamming crescendo. The bandleader flung his drumsticks across the room, the singer fell on her microphone, and it was over.

"They did it 14 times in a row before they were satisfied. . . ."

★

This sort of fiction does the profession no good, and Mr. Cleeve no credit.

Let me disclose straight away that the band concerned was that of Tony Crombie. And these are the facts, checked by the bandleader and the supervisor concerned:

1. "And a one, and a two, and a one, two, three" is not the way Tony leads in a band. (I should hope not. Does anybody start a band that way?)

2. "The vocalist" is not "an Irish girl." Annie Ross is Scotia.

3. She has bones.

4. She sings with her throat.

5. There is no "balcony" at the Decca studios. Does Mr. Cleeve mean that they "retreated" to the control room? We trust so, since that is what they are paid to do.

6. "The Negro trumpeter" did not fall out of his chair. In any case, he was a tenor player. Or are we getting too technical for Mr. Cleeve?

7. The bandleader did not fling his sticks across the room. Says Tony, "They're too expensive."

8. The singer did not fall across her microphone.

9. The band did not do 14 takes. It did three.

Perhaps some reader in Dublin would be kind enough to pass these minor corrections to Mr. Brian Cleeve.

★

He might also pass on a message from the Decca A&R man concerned. It is a very simple message. It asks that Mr. Cleeve should remember he is a guest, and not abuse the studio's hospitality, next time he is admitted—if there is a next time.

mailbag

BIG BILL BROONZY had but five numbers to sing at the NJF concert last week-end. He was then surrounded in turn by the skiffle group and the Barber group until public pressure forced him to step forward and end with a wonderful "John Henry."

If Segovia plays in the Festival Hall, he is never requested to play his final selection with the Palm Court Orchestra; similarly, Dietrich Fischer-Dieskau has never been asked to finish a Lieder recital by joining forces with the Luton Girls' Choir. Our greatest living folk blues singer should have been given the showing justified by his authority and reputation.

The music-hall atmosphere of the rest of the concert was admittedly entertaining and humorous—but there was no need to make Broonzy part and parcel of it. The lack of taste was execrable.—*Vic Bellerby, London, N.W.6.*

● "Big Bill Took A Back Seat" see review, facing page.

I REFUSE to believe (*vide* the Jacks, Payne and Parnell, MM, 5/11/55) that there are insufficient good musicians to supply the needs of our top bands.

The fact is that bandleaders are only interested in established name players; they ignore anyone who hasn't been through at least a dozen name bands—and they forget that Messrs. Scott, Whittle, Ganley, etc., were once talented unknowns waiting in an obscure palais band for the recognition they knew they deserved.

Bandleaders today will find plenty of talent if they care to look for it.—*G. T. Thompson, Harrow, Middlesex.*

HARALD GRUT'S "Comment" on Louis Armstrong (MM, 29/10/55) agrees with my own opinions as no other jazz article ever has done. Before I had received my MM from home, I had expressed—with minor exceptions—almost exactly the same views in a discussion here after the Dusseldorf concert.

Louis, as we all know, is past his best—but surely this is not sufficient excuse for far too much showmanship and exhibitionism to enter what is, after all, a jazz concert?

Thanks to the MM, especially the trad. side, for an excellent paper and a reliable means to keep the boys out here well informed on current events in the jazz world.—*J. M. Pringle, RAF Wahn, 2nd TAF, BAOR 15.*

TO me, Louis is still the greatest. At the Berlin concert, certainly he was selling his music by a little too much showmanship—but what band, in these days, is not? He played magnificently throughout. His singing has not changed (although I did think he sang too much).—*N. Brown, 1st A&SH, BFPO 45.*

AS well as giving personnel details, couldn't record critics copy the film reviewers in certain trade periodicals—and give the playing-time of LPs? We should then know how much music we were getting for our money.—*R. Hoole, Accrington, Lancs.*

(Times: GMT.)

SATURDAY, NOVEMBER 12:
11.30-12.0 p.m. C: Mainly Modern.
3.0-3.30 R: Jazz Library.
3.0-3.30 Z: For Trads.
4.30-5.0 Z: Swing Serenade.
6.0-6.15 A 1 3: Spirituals.
6.15-6.45 M: Jazz Club.
7.30-8.0 J: Top Pops in USA.
8.0-10.0 and 10.5-11.0 A 1 3: Bonsoir Les Copains — Ici Paris.
8.30-11.0 I: Edelhagen, New Discs, etc.
10.10-10.30 Y: Jazz 1955.
11.5-12.0 J: D-J Shows.
11.30-12.30 a.m. W: Jack Jackson.

SUNDAY, NOVEMBER 13:
6.5-7.0 a.m. J: Top Of The Morning.
10.30-11.30 J: Sunday Symposium.
2.15-2.45 p.m. DL: British Band Box.
3.30-4.45 Y: Xavier Cugat.
8.30-9.55 B: KLO Jazz. D.J Jazz Requests.
9.35-10.0 C: For Jazz Fans (237m. only).

MONDAY, NOVEMBER 14:
5.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
11.30-12.0 A 1: Duke Ellington.
12.0-12.30 p.m. J: Martin Block (daily).
12.30-12.45 J: Strictly From Dixie.
2.30-3.0 J: Bandwagon (daily).
7.30-7.45 V: Artistry in Rhythm.
8.30-9.0 F 2: New Orleans Jazz Band.
9.10-9.35 S: West Coast Bop.
9.15-9.45 B: Panassie On Earl Hines.
9.35-10.5 Z: The Jazz Pattern.
9.45-10.0 J: Blues For Monday.
10.30-11.0 J: Cool Castle.
10.45-11.0 DL: British Jazz.

TUESDAY, NOVEMBER 15:
8.30-8.50 p.m. O: Jazz From Vienna.
8.30-9.0 F 1: Jazz Hour.
9.0-9.15 W: Lita Roza, Geoff Love.
9.10-9.35 S: Jazz Concerts.
9.10-10.0 Z: German Amateur Jazz Contest (3).
9.15-9.45 B—35m: The Real Jazz.
9.45-10.0 J: Mood For Moderns.
10.15-10.55 A 1 2: Jazz Today: New Sounds, Al Cohn, Randy Weston.
10.30-11.0 DL: World Of Jazz.
10.30-11.0 J: D-J Shows.

WEDNESDAY, NOVEMBER 16:
12.30-12.45 p.m. J: Strictly From Dixie.
7.5-7.35 Z: Dave Brubeck.
8.30-9.5 F 1: American Folklore.
9.0-9.30 F 2: Jam Session.
9.10-9.50 S: Jazz in Europe.
9.30-9.55 G: Van Damme, Goodman.
9.30-10.0 K: Simon Brahm's Orchestra.
9.45-10.0 J: Dixieland.
11.5-12.0 O: Concert Jazz Experiments.

THURSDAY, NOVEMBER 17:
1.45-2.0 p.m. F 1: Len Brown.
3.35-4.0 K: Jazz For Youth.
6.25-6.50 C: AVRO Jazz Club.
6.15-6.45 DE: Jazz Scrapbook For 1956.
8.30-8.50 F 3: Jazz Anthology.
8.30-9.0 J: Instrumental Mood.
9.10-9.35 S: Middle Period Jazz.
9.30-10.0 I: Charlie Parker—Memorial.
9.50-10.5 F 4: Big Bill Broonzy.
9.45-10.0 J: Mood For Moderns.
10.0-11.0 P: Roy Eldridge Group.
10.35-11.0 R 1: J. and T. Dorsey.

FRIDAY, NOVEMBER 18:
11.50-12.0 midday C: Shearing.
3.0-3.30 p.m. I: Jazz Experiments.
4.10-4.40 K: Jazz From USA.
6.10-6.35 S: Jazz Developments.
8.30-10.0 Q: The First "Powerhouse" Band.
10.30-11.0 J: Jazz International.
10.35-11.0 H 2: J. and T. Dorsey.

EVERY NIGHT:
9.0-9.5 T: This Is Music, USA.
11.3-12.57 a.m. A 1 2: Night Route.
Midnight Onwards E-H-I-P-Q-R: Light and Dance Music.

KEY TO STATIONS AND WAVELENGTHS.

A: RTP Paris-Inter: I — 182m, 48.39m; 2—187m.
B: RTP Paris-en: 280m, 216m, 218m, 310m, 446m, 464m.
C: Hilversum: AVRO AARA 298m.
D: BBC: E-European 224m. L-Light 1500m, 247m.
E: NWDR: 309m, 188m, 49.38m.
F: Belgian Radio: 1—484m, 2—324m; 3—267m; 4—198m.
G: Austrian Radio: 302m, 314m.
H: RIAS Berlin: 1—302m, 49.94m; 2—407m, 49.94m.
I: SWF Baden-Baden: 258m, 363m, 195m, 41.36m.
J: AFN: 344m, 271m, 347m, 22.8m.
K: SBC Stockholm: 1371m, 235m, 243m, 398m, 305m, 49.46m.
M: Copenhagen: 210m, 265m.
O: RN Munich: 375m, 187m, 48.7m.
P: SOR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 506m.
R: RAI Rome: 356m, 290m, 369m, 301m.
S: Europe 1: 1447m.
T: Washington: 30.8m, 41.47m.
V: WRUL Boston: 19.55, 31m. bands.
W: Luxembourg: 208m.
Y: SBC Lopsoe: 339m.
Z: SBC Geneva/Lausanne: 393m.

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—*Allen Andrews, "Daily Herald," October 31st, 1955.*

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Yet there are LPs available in America of these two pianists—as modern today as any, with trad. backing which Columbia and Brunswick could issue over here.—*Ray Spencer, Epsom, Surrey.*

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MM critics cover a week-end of jazz

BIG BILL TOOK A BACK SEAT

Jack Hutton at the Festival Hall

BIG BILL BROONZY, one of the greatest living blues singers, sang five or six numbers at the Royal Festival Hall on Saturday night and had three thousand people shouting for more.

Then, to everyone's astonishment, Lonnie Donegan, banjoist and skiffle singer in Chris Barber's Jazz Band, came forward with his guitar and announced he was to sing a spiritual—accompanied by guitarist Dickie Bishop and—believe it or not—Big Bill Broonzy.

Donegan had the grace to precede his announcement with the words, "I'm sorry about this. . . ."

Sorry? I was in the depths of despair and so was a large percentage of the audience. It was like listening to Mario Lanza with Gigli obscured in the chorus.

★

After this regrettable incident, the concert—second part of the National Jazz Federation's annual Festival of Jazz—deteriorated. Big Bill sang two numbers with the Barber band which were quite good, but they didn't bear comparison with Broonzy accompanied by his own guitar.

That was what the audience wanted and when Bill went off after his ridiculously short spell, they set up such a chant of "We want Bill" that, mercifully, he was allowed back to sing the most powerful version of "John Henry." I've ever heard.

This should have finished the concert (if Big Bill had to be restricted to such a short spell—for surely that's the time-honoured prerogative of the top of the bill? To end with a free-for-all on "The Saints" was to me embarrassing and vulgar.

It was a great pity, because in the early stages the concert generated warm enthusiasm, thanks to spirited displays by the Barber and Mick Mulligan bands.

The Barber boys had the audience swaying with the first notes of "Bourbon Street Parade," and swung nicely on "Give Me Your Telephone Number."

Mulligan's crew, without regular trombonist Dave Kelt, stuck to the standards and drew appreciative applause. Deputy trammer Tony Milliner acquitted himself well.

The bands' respective vocalists, Ottilie Patterson and George Melly, deserve special mention for not letting their knowledge of what was to come—the genius of Broonzy—affect their performances. Both were in good form.

When Big Bill was announced ten minutes after the interval, he was greeted with a spontaneous shout of welcome. And no wonder—for the moment you see him you know he is the genuine article.

He seems completely unaffected by the incongruity of his surroundings—to the extent of having no "presentation" at all, in the accepted sense.

He wears his day-time suit, the jacket flopping open; his street shoes have no special shine, and he ambles on stage, waving his guitar, like a man about to enjoy a party.

★

And support is lent to this conception when he mumbles conversationally into the mike about two of his uncles squabbling across the garden fence—and then sings, in character, "Mindin' My Own Business."

Then you get it, the authentic shout of the blues, earthy and unpretentious. Bill's voice has amazing range and power; it can be infectiously funny or slyly subtle, and always it packs a searing sincerity.

His guitar playing is colossal. In direct contrast to guitar accompaniments that merely "don't get in the way," his is a powerful second voice. His blues playing, delicate as filigree, is still charged with the deep feeling of the music.

On up-tempo numbers such as "John Henry," his guitar drives along as powerfully as a four-piece rhythm section and builds up excitement, chorus by chorus, like a good New Orleans band.

Broonzy is a superb artist—when he's left alone to sing and play. He has written 250 songs of his own.

Please don't let's bring him from his retirement to join in choruses of "The Saints."

'Bring him back!'

BRITAIN'S DIZZY

Dizzy Reece, one of the Hall-Stars, at the modern concert. Tony Brown writes about the concert—and Tony Hall—on page 6.

THE SWEDE: DRUMMER BERT DAHLANDER.

MAN FROM AMERICA: JIMMY BOND.

THE FRENCHMAN: MAURICE VANDERSCHUERN.

THE BOSS: CHET BAKER.

CHET PLAYS IN BRITAIN

CHET BAKER played in Britain last week. In a hall big enough to hold two thousand British fans he blew for a few hundred U.S. servicemen.

Some of them got up and left during the first number. Others stood about and talked during the 80-minute concert. By the finale, some thirty or forty had left the hall.

Chet played several U.S. bases with his Quartet: Manston, Ruislip, West Drayton. . . . We looked in at the Ruislip affair.

Setting was a vast gymnasium, floor covered with *(continued on page six)*

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PILOT, LAWYER —SONGWRITER

Hubert W. David writes about Paddy Roberts

A NEW stage, film, radio, TV or record star can be born overnight—for all these mediums have an immediate appeal to Mr. and Mrs. Joe Public. But, however good the act, however bright the star, there is one thing that every seeker after fame cannot afford to ignore—song material.

And this is where the songwriter comes into his own, or perhaps I ought to say should come into his own, for I think most of our British songwriters have not been writing the sort of songs that get the big sales today. Hence the American song with a host of records already in the can has swept all before it.

Thinking on these things I went along to see Paddy Roberts at the office he now occupies at Dash Music. Paddy is in the forefront of the Tin Pan Alley battleground but although he has made his mark in the past few years as a lyric writer, strangely enough it was as a composer that he first got the urge to burst into songland.

Peter Hart. The other half of Roberts and Hart.

His has certainly been a romantic career, and he has learnt his song business the hard way. Born in Bellair, a wayside halt in the wilds of Africa, he came to Durban to study law and, gaining two university degrees, he joined a firm of solicitors whose offices overlooked Durban Bay.

London seemed to be the place, and every time he looked out of his office window at the liners in Durban Bay a fierce feeling of discontent coursed through his veins.

☆

This sort of adventurous spirit is never long in finding an outlet. Meeting up with two kindred souls who were sailing a 40-ton ketch round the world, Paddy "signed on" and the four-month trip to London began.

So the Roberts saga started. Odd days as a film extra were followed by a one-line part in a West End show at a salary of £3 a week. Paddy is nothing if not versatile, and he plays a useful piano—so finally he began a varied round of song demonstration, gigs, and dropping.

Then he met Hart and Cox. He had written a few songs back in South Africa, but he had only tackled songwriting in a half-hearted manner. His first great chance came with the number "Horsey, Horsey," which the three of them wrote for Sun Music.

But with only a song here and a song there, Paddy still could not make any sort of a decent living out of his composing.

After the war years, when he flew as a pilot with the RAF, he asked Teddie Holmes for a job with Chappell's exploitation . . . and got it.

☆

He then realised how the song business had changed over those last 10 years and, in changing conditions, Paddy saw the red light. There were dozens of good tunes—but very few good lyrics. And the lyric was to resume itself, for it was to become once again the integral part of the record business. All the best-selling discs were being made by individual artists. It was a boomed day. The lyric must therefore be all-important.

Ray Martin, of Columbia, had written an instrumental novelty, "Bongorah," which he published with Southern Music. Ray asked Paddy if he would write a lyric to this melody and, without further ado, Paddy delivered the words within 24 hours.

Since then he has gone on to write . . . "The Book," "Softly, Softly," "Evermore," "Goin' Idea" and "The Three Galleons."

As I was talking to Paddy, we were joined by Peter Hart—a footballmad and thus a keen cricket fan—another of our British songwriters who has made the grade. Peter has had two Hit Parades this last year with "Interlude" and "Tomorrow."

I was interested to hear that it was the idea of Frank Patten, manager for Dash Music, to team Paddy Roberts and Peter Hart together, and I think they should do well. Both can write lyrics and music, and so far they have produced "Don't Cry, Little Donkey" for Dash Music, and "More Than A Millionaire" for Roy Berry.

While I was with them, they played me an acetate of their newest work, "The Very First Christmas Of All." And although I am never much in favour of Yuletide songs, I had to admit that I thought they'd got something. Ruby Murray in her record tells the story of that very first Christmas Of All, her own simple, naive charm. A sacred idea has been put into a "pop" song with great effect, and it is treated with extreme delicacy. I think Dash Music may well have their Christmas standard in this.

We shall certainly get originality from Roberts and Hart. Can they emulate their forerunners, Hodgers and Hart?

Paddy Roberts talks to Ruby Murray about "The Very First Christmas Of All," written by Paddy and his partner, recorded by Ruby.

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended November 5, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1 BLUE STAR (A) (1/6) Chappell
2 THE MAN FROM LARAMIE (A) (1/6) ..... Chappell
3 THE YELLOW ROSE OF TEXAS (A) (1/6) Maddon-Valando
4 HEY, THERE! (A) (2/-) Frank
5 HERNANDO'S HIDEAWAY (A) (2/-) ..... Frank
6 EV'RYWHERE (B) ..... Bron
7 I'LL COME WHEN YOU CALL (B) (2/-) .... Michael Reine
8 EVERY DAY OF MY LIFE (A) (2/-) ..... Robbins
9 TWENTY TINY FINGERS (A) (1/6) ..... Francis Day
10 CLOSE THE DOOR (A) (2/-) Duchess
11 I'LL NEVER STOP LOVING YOU (A) (1/6) .... Robbins
12 GO ON BY (A) (1/6) Bluebird
STARS SHINE IN YOUR EYES (F) (2/-) Peter Maurice
13 THE DAMBUSTERS' MARCH (B) (2/6) ..... Chappell
15 LOVE ME OR LEAVE ME (A) (2/-) ..... Keith Prowse
17 LEARNIN' THE BLUES (A) (2/-) .... Campbell Connelly
18 THE BANJO'S BACK IN TOWN (A) (2/-) .... Leeds
19 LOVE IS A MANY SPLENDORED THING (A) (1/6) Robbins
20 I WONDER (A) (2/-) Maxwelcolles
21 UNCHAINED MELODY (A) (2/-) ..... Frank
22 SOFTLY, SOFTLY (B) (2/-) Cavendish
23 SUDDENLY THERE'S A VALLEY (A) (2/-) Aberbach
24 SEVENTEEN (A) . World Wide

A—American; B—British; F—Others

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NEWSBOX

by Jerry Dawson

IVY BENSON and her All-Girl orchestra play two sessions at Brighton's Regent Ballroom this Sunday (13th). The ballroom has a new one-nighter policy. Already scheduled to appear are the bands of Eric Delaney (Nov. 24), Johnny Dankworth (Dec. 8) and Jack Parnell (Dec. 22).

* * *

BELFAST.—Solly Lipsitz, record dealer who is the local authority on Louis Armstrong, will introduce the first of Belfast Gramophone Society's series of recitals on "Great Jazzmen," on Wednesday (November 16) in the Union Hotel. . . . A jazz club formed at the naval base of Londonderry meets every Thursday in the Shakespearean Cellar of the Melville Hotel. Groups from the Navy, and the nearby RAF station, Ballykelly, have been featured.

* * *

YORKSHIRE.—The contest-winning bands of Jack Mann and Norman Longbottom will be among seven which are to appear at the Leeds Branch Sixth Annual Jamboree at the Town Hall next Monday (14th). The others are those of Johnny Addlestone, Tommy Finch and Ken Popplewell; the Doncaster Orchestra and the Jeff Locke Clubmen.

* * *

PRESTON.—A new jazz club is to open on November 22 at rooms in Avenham Street featuring the music of Spud Murphy and his Bayou Jazz Band.

* * *

BLACKPOOL.—Big-band sessions have restarted each Sunday morning at the Beach Hotel, where local enthusiasts meet to play Bill Brough's arrangements, directed by saxist Rees Hughes. Interested instrumentalists are welcome.

* * *

BRIGHTON.—Ron Farrell, pianist formerly well-known in Manchester and Blackpool, recently died in a Brighton hospital. Ron, who was 48, had been playing with the New Rhythm Quartet at the Regent Ballroom, and with the Ken Lyon Orchestra. He leaves a widow and son. Brighton Police presented Frank Chesfield and Syd Dean for their ball at the Dome on December 5.

* * *

MIDLANDS.—The Merseyside Jazz Band, Mick Mulligan and his Band, ex-Humphrey Lyttelton, and the Midland Jazz Club's New Orleans Band play at a "Jazz Unlimited" concert in aid of a Jewish Charitable Trust at Birmingham Town Hall this Sunday.

Ron Marquis, altoist with the Hedley Ward band, recently became the father of a girl, Julie. . . . Collin Hulme, resident at Tony's Ballroom, Birmingham, has signed Scottish trumpeter Bobby Carr as permanent replacement for Bobby Harrison, now with Lou Preager. . . . The Robby Mickleburgh Band visits the Winter Gardens, Malvern, this Sunday (13th). Other bands booked to appear are Chris Barber (Nov. 20), The Saints (27th), and The Tomasso Band (December 4).

EARLE BAKER—born British Honduras, ex-Hill Billy, the new singing discovery—opens at Liverpool Pavilion for a week on November 12.

Trombonist Brian Perrin is leaving Bonnie Aldrich and the Squadronaires to join the Jack Parnell Orchestra, replacing Pat Kelly. . . . Sonny Rose and his Orchestra are to broadcast from the West End Ballroom, Birmingham, on Tuesday, December 6, in the Tea Time Cabaret programme. Saxist Paul Adam has left the band due to ill-health. A replacement is still not fixed. Tommy Henderson (tpt.), who has taken over from Cecil Viles—now back with Fred Hobson at the Colisseum Ballroom, Bearwood.

Trevor Brookes and his Orchestra have a 15-minute Midland Regional airing next Thursday (17th).

WHO'S WHERE

(Week commencing November 12.)

Bonnie ALDRICH and Squadronaires
Tuesday: Orchid Ballroom, Purley
Thursday: Trentham Gardens, Stoke-on-Trent
Friday: Pontypool
Saturday: Greenham Common

Billie ANTHONY
Week: Empire, Swansea

Eve BOSWELL
Week: Hippodrome, Brighton

Tony BRENT
Week: Empire, Newcastle

Jerry COLONNA
Week: Empire, Liverpool

DEEP RIVER BOYS
Week: Hippodrome, Birmingham

Eric DELANEY and Band
Sunday: Gaumont, Lewisham
Wednesday: Scunthorpe
Friday: Coventry
Saturday: Nantwich

Johnnie GRAY and Band of Day
Friday: Guildhall, Southampton
Saturday: Baths Hall, Cheam

Dennis HALE
Week: Empire, Liverpool

Tubby HAYES and Orchestra
Sunday: New Theatre, Northampton
Friday: River Park Ballroom, Chester
Saturday: White Cross, Guiseley, Leeds

Ronnie HILTON
Week: Empire, Edinburgh

The KIRCHIN Band
Sunday: Odeon, Plymouth
Wednesday: Winter Gardens, Bournemouth
Friday: Astoria Ballroom, Nottingham
Saturday: Ritz Ballroom, Swindon

Harry LEADER and Orchestra
Sunday: Theatre Royal, Bolton
Friday: Baths Hall, Cooie
Saturday: Baths Hall, Darlington

Vic LEWIS and Orchestra
Sunday: Windsor Theatre, Bearwood
Friday: Matrix Ballroom, Coventry
Saturday: Town Hall, Loughborough

Bobby MICKLEBURGH and Band
Sunday: Malvern
Thursday: Torquay
Friday: Weymouth
Saturday: Exmouth

Malcolm MITCHELL and Orchestra
Sunday: Slough
Wednesday: Leyton
Saturday: Hayfend

Sig PHILLIPS and Band
Week: Playhouse Ballroom, Glasgow

Danny PURCHES
Week: Theatre Royal, Bournemouth

Joan REGAN
Week: Empire, Finsbury Park

Ronnie SCOTT and Orchestra
Sunday: Colston Hall, Bristol
Monday: Jazz Club, Manor House
Friday: St. George's Ballroom, Hinckley
Saturday: Pier Ballroom, Felixstowe

Dave SHAND and Band
Wednesday: Wigan
Thursday: Grimsby
Friday: Colchester
Saturday: Woodbridge

Hal TEMPLE and Orchestra
Sunday: Club Regal
Tuesday: Birmingham
Thursday: Hampton
Friday: Cheltenham
Saturday: Carlton Rooms, Maida Vale

Frank WEIR and Orchestra
Sunday: Manley
Monday: Newark
Thursday: Walford
Friday: Clapham
Saturday: Winbech

David WHITFIELD
Week: Hippodrome, Manchester

Josh WHITE
Sunday: Palace, Reading
Week: Empire, Hackney

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HAWK

No. 7 in our Giants of Jazz series

The man who made the tenor sax respectable . . . . by Charles Fox

Portrait by Disley

FOR most people a saxophone symbolises Jazz. "The wailing of muted saxophones" was more than a novelist's view of the Jazz Age, those years when women mislaid their waistlines and Royalty played the drums. Sometimes wailing, certainly never muted, the saxophone crept into jazz during the rose-coloured Twenties and grew up with the decade.

Without a tradition to act as guide, the saxophone lacked soloists at a time when both trumpet and clarinet had many virtuosos. First steps are always clumsy and the new instrument had to feel its way.

Grace for the alto

Men like Charlie Holmes, Don Redman, Benny Carter and Johnny Hodges gave the alto a lyrical grace; the soprano became a medium for Sidney Bechet's aggressive genius. But it was left for Coleman Hawkins to take the unwieldy tenor saxophone into his hands and make it into an instrument fit to play jazz.

The greatness of a jazz musician derives either from his sheer brilliance or his importance as an innovator. Sidney Bechet, a major soloist, has made hardly any impact on jazz history; Armstrong, Ellington, Bird, Diz, Parker, on the other hand, have altered the shape and sound of the music, widening its scope, transforming its textures.

As well as ranking among the greatest jazz soloists, Hawkins was destined to create the style of an entire generation of tenor saxophonists.

In 1923, Coleman Hawkins arrived in New York, a member of Mamie Smith's Jazz Hounds. A year or two earlier, Fletcher Henderson had formed what proved to be the first large Negro orchestra of importance. When Hawkins joined the band, Henderson was still searching for a way of harnessing the vitality of jazz within arrangements scored for brass and reed sections.

On Henderson's earliest recordings, Hawkins sounds an awkward, uncertain musician with a shaky tone and lacking phrasing. Three or four years had to pass before a distinct musical personality became visible. During that time Hawkins's tone acquired depth, his solos gained coherence, there was relaxation, a sense of light and shade in his playing.

Foundations

When he recorded "Hello, Lola" and "One Hour" with Red McKenzie's Band and Dixie Blowers, Hawkins was already a mature soloist. The year was 1929, and "Hello, Lola" has a few traces of the slap-tonguing and staccato phrasing so fashionable during the Twenties. But the foundations of his style had been laid; already there was a boldness in conception, the solo swinging powerfully as it unfolded, alert and poised against the beat.

The rhapsodic manner is Hawkins's most individual development of jazz improvisation and "One Hour" among the earliest examples of his careful explorations of theme and mood. The form is treacherous, for its looseness can betray a soloist into confusing the decorative with the functional.

Its romantic approach appeals directly to the emotions, but Hawkins's rhapsodising was always shaped by his superb gift of extraordinary lyrical invention. Phrase would mount upon phrase, the structure growing increasingly elaborate, yet always disciplined by the logic of a creative imagination. Not until Hawkins came to Europe did the contours sag and emotion spill over into bathos.

The Thirties was an era of big bands and virtuoso soloists. Louis Armstrong had elbowed his way out of the New Orleans ensemble to create richer, more extravagantly fighted solos; Earl Hines conjured exciting, fireworks-bright phrases from the piano.

Hawkins yielded to neither musician in the ornateness of his solos or the luxuriance of their pattern.

Between the autumn of 1932 and his departure for Europe in 1934, Hawkins reached a peak of brilliance that he never to surpass. Imagination and technique were ideally balanced. Two of his best solos can be found on "Arabesque" and "Sweet Sorrow Blues," both recorded at sessions organised by Spike Hughes when he visited the United States in 1933.

Among many outstanding records made with Fletcher Henderson's band, "It's The Talk Of The Town" and "I've Got To Sing A Torch Song" take on special significance. On those, Hawkins carried his slow rhapsodising almost to the boundaries of coherence, the softer stop and the muscles might weaken; ripeness pauses on the brink of decay.

No stimulus

When Jack Hylton brought Hawkins to Britain in April, 1934, he was at the height of his powers. For the next five years he roamed Europe, playing with bands of all sizes and nationalities. Like most American soloists away from home, Hawkins missed the stimulus of a good rhythm section.

That explained his growing fondness for slow, almost out-of-tempo improvising. He even began writing themes on which to rhapsodise, rather cloying, virtuoso-pieces, comparable to those Fritz Kreisler composed, to display his dazzling technique on the violin.

Almost the only recordings in this manner to succeed were "A Strange Pact" and "Netcha's Dream," both—as if to emphasise the narrow gap between brilliance and flamboyance—among his finest performances.

The late Thirties produced the quartet of saxophones playing "Crazy Rhythm" and "Honeysuckle Rose," as well as turbulent solos with Benny Carter's Dutch orchestra.

By now a new element was entering Hawkins's style. Big bands of the period, influenced by the vigorous examples of Count Basie, were leaning heavily upon riffs in their orchestrations. Hawkins set out to get similar rhythmic effect in his faster numbers by repeating short insistent phrases.

This choppier melodic line heightened the dramatic impact—but at the expense of a solo's wider proportions.

After a brief tour of Britain, demonstrating Selmer saxophones, Hawkins sailed for America in the summer of 1939. There he encountered his first serious rival.

Lester Young had taken over Hawkins's chair in the Henderson band, only to be replaced by Ben Webster—because he sounded "nothing like the Hawk." Now a star soloist with Count Basie's orchestra, Lester Young's pale tone and angular phrasing were shifting the emphasis in jazz pointing towards a new musical pattern.

A warmly toned, lushly phrased version of "Body And Soul" brought Hawkins an early popular success. He won critics' polls. His playing appeared to have lost none of its vitality and imagination. Yet he was in the unhappy situation of an artist who is consolidating rather than advancing.

Orthodoxy

He no longer had anything to offer young musicians except an example which had already hardened into orthodoxy. He became a victim of that irony which overtakes all revolutionaries.

Jazz is a young man's music, if only because young musicians set the fashion. It is also a music which has developed at phenomenal speed. Three decades have seen New Orleans Jazz take a new shape in Jelly Roll Morton's compositions and the solos of Louis Armstrong, while the romanticism of Ellington and the big bands has been succeeded by a return to formal values.

When his music relies so much upon popular appeal for its economic welfare, a prudent musician tries to follow the fashion.

Here the genuine creator is at a disadvantage. A second-rate soloist often finds it easy to adjust his style to a new pattern, but so strongly individual is the work of a major soloist that to realign his whole way of musical thinking may shatter the source of its power. That was the dilemma Hawkins faced when Lester Young, Stan Getz and their followers became the new idols of the jazz public.

At first he went no further than to use modern musicians on his record sessions. Later, his own solos made concessions to the new trends, but only in superficial details of phrasing. The ripe tone and lush structure remained unchanged. His approach to jazz today is the same as it was 20 years ago.

Pioneering

To appreciate Coleman Hawkins's stature it is only necessary to consider what the Thirties would have been like without his pioneering. A lonely single-handed he created a style for the tenor saxophone. His solos are among the richest, most elegantly fashioned in jazz history. It has been truly a gigantic achievement.

LOUIS RUNS THE GAUNTLET

THE Armstrong controversy still rages in Europe. Walter A. Kwiecinski, writing of violent scenes after the All Stars' concert at Roubaix, in Northern France, says:

"More and more," Louis let the band play alone; greater and greater were the pauses; more and more he wiped his swollen lips. Until, as he announced the last number, fans went wild and called for him to take his trumpet. He put it to his lips—but could get no sound from it.

"Deadly pale, the world's most famous trumpeter fled with his men through a back door. But in the concert hall, that was the hell; seats broke down and flew on the stage, lamps were destroyed, and only a great police levy could stop the mad riot.

"But Armstrong was not yet secured. Guarded by two lines of policemen, insulted and spat on by restrainless terrorists, he must run a blockade before he could reach his bus for the hotel. But there also blustering fans greet him with protest-howling.

"'It is typical,' adds Kwiecinski, "that the riot did not hit the real guilties: the managers."

Horst Lange writing from Berlin, says, on the other hand, that the concerts were "far better than in 1952," with Louis "coming like a friend and being treated as one, giving of his brilliant best."

Any indifferent performances, says Lange, are entirely the fault of "agents and managers chasing the All Stars from concert to concert with no time to rest."

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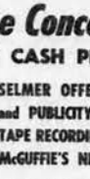

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THE MODERN CONCERT

Tony Brown reviews the 'other half' of the Festival of Jazz

THAT the New Jazz Group has received "such immediate public appreciation," ran the National Jazz Federation programme notes, "points to a healthier future for British jazz."

There may be something in this.

What was noticeable (and, I hope, significant) was that the crowd at the Federation's first concert of the season, last Saturday at the Royal Festival Hall, seemed generally to have some real appreciation of the music played.

Our ears were not offended by shouts of "Go, go!" nor was the music interrupted by shrill encouragement from exhibitionists aloft. Yet there was enthusiasm enough.

Apparently it didn't seem necessary to the promoters to open the proceedings with a "crowd rouser." The stage was taken first by the New Jazz Group, which specialises in quiet, musicianly playing.

It was a well-balanced performance from four men whose talents are highly complementary. There is no conscious assertiveness from any one of them, though perhaps Derek Smith registers just that bit more than his companions because of his natural happy enthusiasm and attack.

A quiet opening, indeed, but it made very pleasant listening.

The Kirchin Band surprised me greatly. After hearing its disappointing debut on Commercial TV the same week, I didn't expect to find it much to my liking.

It soon became obvious that the TV showing was below the band's normal standard and possibly induced by nerves or some other temporary cause.

Both the trumpet and sax sections were clean and played with nice dynamic sense and control. Basil Kirchin flung himself into the task of swinging the band along in its exuberant offering and practically whacked himself into frenzy in the process.

There was some attractive jazz from trumpeter Frank Donlan, who struck me as being the best soloist in the band.

For sheer enthusiasm and will to win, you have to Band it to the Kirchin boys.

That Tony Hall's Hall Stars didn't arouse in me the same excitement manifested by the rest of the audience may be due to some deficiency in my own outlook.

I felt that Dizzy Reece didn't live up to the rather embarrassing praise that Tony heaped on him. That, of course, is purely a personal slant. To me, worship is a private function and Tony's public eulogistics offended my conception of restraint.

But I was, at least, grateful to him for introducing a promising newcomer on tenor, Wilton Gunnard, who played a nicely constructed "Body And Soul."

Throughout the performance of the group, Tony was on stage—and I suppose it must be conceded that he had the right, as the outfit bore his name. But certainly he popped in and out of the limelight rather more than a good compere should.

And Tony prefaced his few remarks on Chet Baker (who wasn't, incidentally, in the group) with "Speaking as a critic . . ." which rather smacks of speaking as an expert.

Discomfited by the idea that Tony had talked just a little too much, I was cheered by the appearance of NJF secretary Harold Pendleton, who probably had more interest in the running time of his concert than Tony's remarks.

However, Tony—with the confidence of a man who has disappointing debut on Commercial TV the same week, I didn't—compelled the official intercession with an outstretched hand. There, having said his whole piece, he saw his group off the stage, with a paternal pat for each. And, nodding benevolently to the audience, he disappeared.

That," remarked Pendleton, "is why concerts overrun."

That is probably also why the Tommy Whittle Orchestra played such a short set—and also why I have proportionately smaller space to give him his due.

No matter. The virtues of Whittle's music are getting widely known, and his own solo talents need no boosting from me. A word must be said, though, for bassist Freddie Logan, who soloed on "Frenesi" with speed and accuracy. And vocalist Stevie Wise had me applauding for an emotional and well-phrased "Easy Living."

A group from the Whittle band: (l. to r.) Freddie Logan, Eddie Taylor, Keith Christie, Hamish Baker.

TONY HALL
—the jazzman's uncle

CHET

from page 3

canvas sheets. A small block of chairs huddled in the middle; ten yards in front were the musicians. No stage; no stands. Just one level: audience and performers.

Net ball nets hung on four sides of the hall; above the piano was a scorer. In the gridered roof four arc lamps poured light vertically on to the musicians.

From the first note it was apparent that Chet is a changed musician. The poignant trumpet that echoed from the Gerry Mulligan records exists today only in fleeting glimpses.

Chet's playing today is fuller. He doesn't doodle so much; he plays, for sure, at times almost viciously.

The old trumpet—with that lonely, empty feeling—had a spine-tingling quality; the new one is warmer, more to the point.

On the Mulligan records, Chet never reminded me one iota of Miles Davis. Eckstine's remarks that he was a copy of Miles puzzled me.

But hearing Chet in person, I can see where the idea came in. Chet, out of the record studio, seems to have similarities to Miles. At Ruislip he even used two of his numbers: "CTA" and "Dear Old Stockholm."

Of the fast numbers, these were the ones on which he was surest. His playing of them had form and pattern.

The opening number, "CTA," Chet really rode along with the rhythm. And this, in itself, was an interesting thread to follow.

Dominating the trio was the American—bassist Jimmy Bond. With a round, full tone, he swung with enormous ease. In one number, "Four," he went on playing four-in-the-bar through an entire chorus. It was trip notes, no messing about. Just rocking bass. And how he went!

Chet joined him, soloing in front of the one-man rhythm section—to me, the highlight of the evening.

Not that the drummer lacked swing. Nils Bertil Dahlander, a Swede who has recently playing with Terry Gibbs, had more than the European's share of drive; but he made a lot of noise doing it.

The pianist, a Frenchman, did not impress me. Maurice Camille Vanderschuern by name, he lacked style and personality in his playing, and was an insignificant member of the Quartet.

On the slow material, Chet was in fine form. Beautiful, rhapsodic trumpet on "These Foolish Things"; those intriguing vocals again on "Someone To Watch Over Me" and "My Funny Valentine."

After the opening number, his fast work failed to hold the attention that Diz or Roy would command.

But, though inconsistent in his current offering, Chet Baker—as trumpeter and singer—is able to put a lot of feeling into a very few notes.—*Mike Nevard.*

Chet plays in Britain. But the audiences was American.

DON'T MISS THESE BOOKS

THE last week or two has seen the arrival of some books which must be commented upon.

First there is *Big Bill Blues*, Cassell and Company, 12s. 6d. Some of this has appeared in these pages, and we have already proclaimed its virtues. Bill's method of expressing himself, in prose or song, is something unique. And the material here is as strong as any storyteller could wish.

Photographs of people like Washboard Sam, Lil Green, the Yas Yas Girl, Big Maceo, Memphis Slim, Peetie Wheatstraw and others of the blues brotherhood add to the value of a book which ranks with *Really The Blues* and *Mister Jelly Roll* as a personal document to delight anybody seriously interested in jazz and blues.

There can be nothing but praise for the unobtrusive way in which co-author Yannick Bruynoghe has prepared and presented *Big Bill Blues*. This is, in fact, a book which commands attention outside the jazz public as well as within.

Next on the list, and pretty well as important, is *Hear Me Talk To Ya*, the book of jazzmen's "quotes" which was enthusiastically reviewed (in the American edition) by Steve Race in our issue of June 18.

It has observations by almost everyone of importance from Louis Armstrong, Buddy Johnson and Clarence Williams to Goodman, Basie, Gillespie and Parker. Now it is published by Peter Davies at 18s.

COLLECTORS' CORNER

(Edited by Max Jones and Sinclair Traill.)

•

FOR collectors, there is a large German discography which we asked Bert Whyatt (editor of *The Discophile*) to review. Here is his notice:—

Jazz-Discographie (The German Jazz Discography) by Horst H. Lange (published by Bote and Bock, Berlin and Wiesbaden, and available from: DJD, Title, High Road, North Finchley, London, N.12, at, 28s. post free).

This work, which is a discography of everything of jazz interest ever issued in Germany, is a credit to Horst Lange, the compiler. It is extensive, large, as such books go, and is certainly the most catholic survey ever produced.

Almost 650 pages (6½ x 4¾), it contains carefully documented listings of anything even remotely related to jazz—from Sam Lanin and Harry Raderman to the most up-to-date cool music by the German modernists.

New ground is broken by interesting details of recordings by German and other European groups during the twenties, many of which feature American musicians such as Danny Polo and Dave Tough.

The book is well produced, excellently printed on good paper between board covers; it can be confidently recommended to all discographers and to jazz fans of all tastes who are interested enough in their hobby to want to know more about the records to which they listen.—*Bert Whyatt.*

•

FINALLY, a communication from Ken Wilford—rare these days—from the pen of Ralph Venables, stirred into action by recent utterances about Red Nichols.

"Charles Wilford's review of the compilation (LA13514)—the so-called 'New York Jazz of the Roaring Twenties'—disappointed me (writes Ralph). True, your reviewer showed himself (as, indeed, we already knew him to be) untainted by the popular bias against Nichols and Mole, yet he seemed to be curiously lacking in perception as far as the Red and Miff Stompers sides are concerned.

"The four sides in question were recorded in late 1926 (not early '27), and I did not hear them until about ten years later —when I managed to acquire the thick 'hill and dale' Edisone. The reproduction, on my unsuitable equipment, was most unsatisfactory, but, even so, it was obvious that these four sides were something quite out of the ordinary—with 'Stampede' as the pick of the bunch. In particular, the Nichols solo on this one floored me with its almost ethereal daintiness and ease of execution.

"Some while later, John Steiner and Hugh Davis dubbed these four titles and issued them on their SD label (105 and 106), and for the first time I heard the music properly. Wilford complains at the quality of dubbing on the London LP, but there is little wrong with the Steiner-Davis couplings

"This, in my considered opinion, is the absolute peak of the prolific Nichols-Mole output. That Charles Wilford feels the lack of a powerful rhythm section is no real criticism of the music itself. Rather, if I may venture to say so, does it reveal the fact that your reviewer finds this light, delicate, nimble music difficult to appreciate.

"Wilford queries the identity of the tuba player. This was 'Wild Cat' Joe Tarto. And, while we're about it, there would be no harm in noting that some of the ensemble passages contain Alfie Evans on alto sax."

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One-sided conversation

by Joe Napoli

(Chet Baker's manager)

I'M glad you heard Chet play. What did you think of him? Different? In what way?

Well, yes, he sure is. A lot fuller. But then the musicians always play better in person than on record. Especially the West Coast boys.

They're restricted in the studio. The recording manager wants a certain thing, and the boys play it.

It's the same with Zoot. Russ . . . in fact, with most of them. And when you hear them in the flesh you say, "Man, I never knew that cat could blow."

THE BANDS YOU NEVER HEAR

JACK PAYNE's *Just For The Record*

WHEN I talked with Sydney Lipton last week, we discussed among other topics the influence of the MELODY MAKER in the profession—among musicians, publishers, recording companies, agents and, as important as any, the dance band enthusiasts.

The paper is a very necessary platform for all facets of the business and of particular value to the fans, who are the people who buy the records and support the bands which tour the country.

"But," Sydney commented, "is it not a pity that the boys and girls never get to hear all the other bands which, like mine, are fully occupied with regular London engagements?"

The Lipton band, of course, has been playing at the Grosvenor House Hotel for years. Therefore its activities very rarely amount to news; never has it been the centre of controversy; it broadcasts infrequently.

I must confess that I didn't reflect very much on Sydney's remarks until I read a letter from someone who congratulated me on playing a Harry Roy record recently on a *British Band Box* programme.

"I like a lot," the writer said. "Please play some more. I've always liked Harry."

New Roy is another man who has been out of the spotlight for a long time. The man who wrote to me, therefore, was moved partly by nostalgia. But not only by that.

Harry Roy obviously plays in a style which this listener appreciates and—very significant, this —in a manner that isn't generally heard today, either on the radio or in the dance halls around the country.

This is the point. How many young people today would appreciate the music played by the Liptons, the Roys, and others, if only they knew that it?

Who but a relatively few people who can afford to wine and dine at the Café de Paris, for example, will get to know of the presence of the new Ambrose Orchestra as the patrons hear it?

There may be broadcasts and a record or two, but these will naturally be somewhat different in content from the music played within the intimate atmosphere of the restaurant.

We have a generation today that is mostly catered for by touring bands. However, there are several age groups which at one time became fond of dance music and who, today, are starved of the type of music they like. *Several age groups.*

If one accepts this, then there is a vast and unexploited market—a market virtually ignored by the broadcasting chiefs, by all television services, by most of the recording companies and the many promoters around the country.

I have touched on the subject of outside broadcasts in earlier articles. Allow me to reiterate that, in my view, the BBC made a mistake when it ceased broadcasting the bands from famous hotels and nightclubs.

ATMOSPHERE

No band broadcast today has quite the same atmosphere and downright glamour of the pre-war sessions from the Grosvenor House and Mayfair hotels, the Kit Kat Club, the Monseigneur Restaurant and others. It doesn't matter a bit that the technical balance of the old OBs was inferior to that which we hear from the studios today; that the music was heard against a background of excited chatter and the clatter of crockery was all to the good, from the point of view of atmosphere.

The studio broadcast, compared with all that, sometimes has a sterile sound. And didn't the BBC in a sense concede this by concocting many years ago such programmes as *Café Continentale*, in which all the natural background of an OB was recreated artificially in a studio? And latterly, there have, of course, been "studio productions" on the same lines. This should not be misconstrued as a plea for OBs instead of studio broadcasts—such full-scale presentations as the *Show Band Show* cater admirably for their own public. But why can't we have both?

It is a fact, I believe, that there is a large and neglected part of the community, so far as dance music is concerned. Apart from those who sigh occasionally for what they used to be permitted to hear, the boys and girls today are forced to choose favourite bands from the few that they are allowed to hear. Who is to say that their choice might not be very much different if only they could hear them all?

This situation doesn't make much sense to Sydney Lipton, nor does it to me. I feel that the BBC and record companies should do some very serious thinking about it.

As Sydney Lipton said mildly, "It does seem a pity. . . ."

Singer Margaret Bond "threatens" Harry Roy at the Tin Pan Alley Ball. How many would appreciate Harry's music today?

RADIO

And those you do . . .

WORLD OF JAZZ.
A DOUBLE FEATURE.
10.30 p.m. 1/11/55.

A PRETTY kettle of fish, this! Brian Rust played the old Jazz; Charles Melville played the new—and I sat playing noughts and crosses.

Trouble was that, in both cases, the music was relatively inferior.

The Clarence Williams records of the Twenties, which Rust played, don't appeal to me, not only because of their age, but because there were others (Armstrong, Oliver, Morton, for example) who were so much better at the game.

Brian, however, did a good job and spoke in a most elucidatory manner.

Melville, on the other hand, was with the newer trends in jazz—the evolution of the work of innovators," which boiled down, in effect, to the West Coast style and a bit of freakish stuff called "Volume Music For Three Ears."

WC Jazz (no reflection here) has, to me, become cold, cliché-ridden, self-conscious and Kentonised. Fortunately, the West Coast is only a part of America and one hopes there are better things happening elsewhere.

★

BRITISH JAZZ.
THE GREY ALLARD GROUP.
10.45 p.m. 31/10/55.

MORE so than in any other music, jazz players need time to warm up, to relax and get into the mood for jazz improvisation. Fifteen minutes, therefore, is simply not enough time for a successful jazz group—particularly if the band, like Allard's, is broadcasting for the first time.

This, then, may have partly accounted for the general anaemia of his music. But Dill Jones, an intimate and always improving compère, enlivened the proceedings somewhat with his sly humour.

In short: workmanlike and competent, but lacking the mechanics of the music; trite and dull in the art itself.

★

THE SONG'S THE THING.
FRANKIE VAUGHAN.
8 p.m. 2/11/55.

FRANKIE is not a great singer, nor has he a particularly subtle style, but he does have personality and the qualities of sincerity. And, with those two major assets, he contributes a pleasing and likeable programme.

—*Maurice Burman*

A CHERRY FROM THE PHILIPS TREE

Laurie Henshaw's Platter Chatter

WHEN singer-golfer DON CHERRY was over here for the Walker Cup matches last May, he told me he had switched from the American Decca label to American Columbia—with which he hoped to have more success.

One of the Cherry Columbias had now been released here by Philips. Titles are "What Am I Trying To Forget?" and "Fifty Million Salty Kisses" (PB5514).

I intend no disparagement when I say that I doubt whether this disc will fulfil Don's hopes of becoming a "hit" record. The one thing, "What Am I Trying To Forget?" is, to my mind, too polished, too sophisticated, too tasteful of the juke-box element.

Generally speaking, this calls for a song that is easy to sing; one that makes little demands upon the undiscerning ear. And this is certainly not the case with the song in question.

For "What Am I Trying To Forget?" has a melody and lyric of rare quality—a "falling" (if I may put it that way) of several previous Cherry recordings issued here on the Brunswick label.

And Don sings it beautifully to a delightful accompaniment from NORMAN LEYDEN and his Orchestra, with Leyden himself playing a commanding part. For a 78 disc the recording is also first-rate.

The backing, obviously aimed at the mass market, may well prove a hit—and, if it does, it will found the riff-ridden R&B-styled tune quite too tedious for attentive listening.

The slide proves one thing, though—that romantic balladry is Don Cherry's forte. And I hope he will soon find one that will achieve the difficult task of registering both with the thoughtful element and the wider-scale pop purchasers.

Musically, I don't suppose ALMA COGAN and I would see eye to eye on many recordings. That, of course, will not trouble Miss Cogan in the slightest!

But I was with Alma in the way when she once told me she did not admire ELLA FITZGERALD's more extravagant bop-styled efforts. Clever they may be; but like tap-dancing, they are also a bore. And, though vocalists may gasp at Ella's technical command on "Air Mail Special" (Bruna, 45-05477), I would much rather hear her sing in the endearing style of Hard-Hearted Hannah and "Pete Kelly's Blues," two slides recently reviewed.

"Soldier Boy" is not one of Ella's best efforts. And the accompaniment is reminiscent of the tiresome chanting of a young probably-very-sincere vocal group.

Another charming song by another underrated singer. Well worth recording is GORMAN MACRAE'S "Blame It On My Youth," a fine study in restraint (Oak, 45-C1436). Sharing a composer credit with EDWARD HEYMAN is JOHN LEVANT—the brilliant pianist whose witticisms have enlivened too few films these last years.

"Bella Notte," less distinctive, comes from the film *Lady And The Tramp*. And part composer is PEGGY LEE.

DON CHERRY. His first release on Philips is out here.

Editorial note: We regret that we inadvertently published a photograph last week of Len Philips, instead of his brother, Cowtrey, whose record, "Seventeen" and "Song Of The Dreamer" was under review.

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All the material listed here is obtainable from your local Music Dealer or

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RUDOLPH THE RED NOSED REINDEER
I WANT YOU TO BE MY BABY

WALT DISNEY
BELLA NOTTE (From Walt Disney's film "Lady And The Tramp")

MADDOX
THE YELLOW ROSE OF TEXAS

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TO PLEASE MY LADY
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PETE KELLY'S BLUES (From the film "Pete Kelly's Blues")
SOMEONE ON YOUR MIND
BRING ME A BLUEBIRD (In the Press)

VOCALIST GIVEN FLYING START

An appreciative audience watches blind singer Peter Gray at the Palm Court Hotel, Richmond, last week. Contributions from El Al Israeli pilots have enabled him to visit America for air dates. L.-r. Agent Leo Stone, Peter, Chief Steward Joe Swery and Captain Stan Feldman (both of El Al Israeli airline).

Aldrich and Squads for 5th season in IoM

RONNIE ALDRICH and the Squadronaires are to spend their fifth summer season in the Isle of Man. At the end of June next year they will open at the Palace Ballroom for a 10-week season.

It is also expected, although contracts are not yet signed, that Phil Moss and Morris Mack (both from Manchester) will again take up residence at the firm's Derby Castle and Strand Palais ballrooms, respectively.

At the corporation's Villa Marina, Joe Loss will be a notable absentee after ten consecutive seasons. Jack Parnell commences a four-week season there on June 11 followed by Johnny Dankworth (four weeks) and Ken Mackintosh (five weeks).

Ivy Benson will again appear in the Villa Marina Gardens (see story on back page). The relief band for the ballroom has not yet been chosen.

Meet me—at the Madhouse!

"I'll call you back," yells Max Bygraves (centre) as Sid Millward (l.) and Wally Stewart pointedly refuse to allow him to use the phone at the London Hippodrome. All three are appearing there in "Meet Me On the Corner," which opened last Monday. (See also p. 10.)

MUSICIAN'S WIDOW WINS RIGHT TO SUE MU

A MUSICIAN'S widow, Mrs. Mary Bonsor, was given the right to sue the Musicians' Union, for wrongful expulsion of her husband, by a judgment passed in the House of Lords on Monday.

This ruling reverses a decision of the Court of Appeal which said that a union could not be sued because it was merely a name for a body of people—its members. And it means, in effect, that a member of any union who proves he was wrongly expelled can claim damages.

Harry Bonsor was a musical director and dance band musician who played sax and clarinet. He played in, or conducted, theatre bands all over Britain, including New Brighton, Horsham and Brighton, and was for some time a member of orchestras employed by the P & O shipping line.

'Determined'

He was expelled from the MU in 1949 for non-payment of dues. He took legal action, because he was expelled by a branch secretary and not the committee, but died in March, 1954, a few hours before the hearing of his appeal in the Court of Appeal.

His widow took up the fight on his death and will now get damages—the amount of which will be decided in the Chancery Division—and her legal costs.

Mrs. Bonsor, who lives in Brighton, told the MM on Wednesday: "Harry was determined to get justice after what he thought was harsh and unjustifiable treatment from the MU. When he died, I determined to continue the fight on his behalf.

"I am extremely happy at the result. My only regret is that Harry isn't there to share my happiness."

No comment

When the MM contacted the MU for a comment on the decision, a spokesman said the case was considered of such importance to all unions that the Trades Union Congress financed the opposition of the appeal on behalf of the MU.

But at the TUC headquarters at Transport House, no comment was forthcoming.

"The matter has not yet been discussed by the General Council," said a spokesman. "Try again on November 23."

PHIL MOSS COMES TO THE RESCUE

Last week Reg. Arnold (r.), whose double act with singer Howard Jones (l.) was playing Manchester Hippodrome, found his trumpet damaged minutes before they were due on stage. He 'phoned Phil Moss, leader at Manchester Ritz, who dashed over and loaned Reg. his trumpet. Here the three ex-members of the Joe Loss band are seen examining a damaged valve.

A 'HOT' MIKADO

NEW YORK, Wednesday.—Nat Cole has been signed by CBS to star in "The Hot Mikado," a big television production. Lena Horne or Dorothy Dandridge will probably play opposite Nat, and Louis Armstrong may play the part originally handled by the late Bill (Bojangles) Robinson.

BRITISH PIANIST WITH CHET BAKER GROUP

Blind British pianist Eddie Thompson was thrilled to accompany Chet Baker (r.) at West Drayton USAF Base, last Friday, where the MM photographer caught the boys in action. Also seen are Chet's bassist, Jimmy Bond, and his Swedish drummer, Nils Bertil Dahlander. Eddie appears tomorrow (Saturday) at Studio '51.

European tour for Dorothy Dandridge

LOS ANGELES, Wednesday.—Dorothy Dandridge, who won an Academy award nomination for her performance in 20th Century-Fox's musical, "Carmen Jones," is weighing offers to appear at either the Café de Paris or the Savoy in London early in 1956.

She is currently rehearsing for the opening of her new act at the Riviera Hotel, Las Vegas, beginning November 23. Following the four-week engagement, she will spend the Christmas holidays in Hollywood and prepare for her first major European tour.

The glamorous songstress-actress was comparatively unknown when she made her London debut at the Café de Paris in the summer of 1951 at the outset of her career as a supper club star.

LOUIS OFFERS TO PLAY IN MOSCOW

PARIS, Wednesday. — Louis Armstrong is reported to have asked for a visa to go to Moscow.

When last in Europe, Louis was asked by the Soviet Government to play in Eastern Germany. He replied: "I don't see why not," but was unable to do so at the time.

He now believes this would be a good time and if the visa is granted he may give concerts in Moscow.

Meanwhile, prices for his Paris concert have been increased by 200 francs per seat because the cost of his act is £700 a day.

Gold all-stars on strict tempo kick

Harry Gold played a further session at the Parlophone studios last Tuesday for the Tommy Rogers' Ballroom Orchestra series, with an all-star eight-piece line-up.

Four sides to be issued in the New Year were recorded and supporting Harry on soprano sax were Dill Jones (pno.), George Pierstone (drs.), Ike Isaacs (gtr.), Billy Amstell (clt.), Aubrey Frank (tnr.), Cyril Ellis (tpt.), George Chisholm (tmb.), and accordionist Cyril Hogarth for two of the sides—waltz and tango.

This is thought to be an indication of the type of music in which Harry intends to indulge when he gives up leadership of the Pieces of Eight at the end of the year.

Colyer men may visit Gibraltar

Ken Colyer's Jazzmen may visit Gibraltar for a week on November 20 if current negotiations are finalised and Musicians' Union approval is given.

The International Star Agencies of Gibraltar have contacted the Lyn Dutton office about the possibility of the band playing a week's engagements for British service personnel on the island.

LITA ROZA EXPECTED HOME TOMORROW

Lita Roza, who was taken to the London Clinic last week for observation on an ulcerated throat, is expected to return home to convalesce tomorrow (Saturday).

Lita has been forced to miss the *Daily Mirror's* TV Disc Festival on Sunday, and a week's Variety at the Hackney Empire.

Stone now MD at Manchester Casino

On Monday last Manchester bandleader Jack Stone assumed managerial and musical control at ABC's Casino Ballroom. He has installed a seven-piece led by tenorist Roland Peel.

Jack still retains his position as MD at the company's Apollo Ballroom. He also presents his band each Wednesday evening at High Street Baths Ballroom.

Jim Crow, says Bill No, says Notts Hotel

BIG BILL BROONZY, famous American blues singer currently on tour here, claims he came up against Jim Crow (racial discrimination) in Nottingham last Friday when he was barred from a city hotel.

He was accompanied by Bert Boud, of the Lyn Dutton Agency, who told the MM: "Our booking was made by the secretary of the Nottingham Rhythm Club. We stayed at the same hotel some days previously without complaint.

"The trouble on Friday started when we entered the hotel. The hall porter said, 'We do not accept coloured people here.'

"Naturally Bill was very upset and walked out. I saw the manageress, who corroborated the porter's statement and implied that Bill had been admitted to the hotel previously in error.

"In the end, she agreed to put us up, but we got accommodation elsewhere."

A letter

When a MM representative contacted the hotel, he was told the booking was originally made by telephone and was not confirmed. The spokesman said the hotel was full and that there was no colour bar in force.

However, on Wednesday, a letter arrived for Broonzy at the Dutton office from Mr. G. Davies, the proprietor of the hotel, who offered his "sincere apologies" for what had happened.

Broonzy leaves for the Continent next Wednesday. He appears on ITV today (Friday) and next Tuesday on "Downbeat." Tomorrow, he plays at a concert in Bristol, and on Sunday he makes a guest appearance at the Hot Club of London at the "Shakespeare Hotel," Woolwich.

LES HOWARD BAND AND VOCAL GROUP

VOCALIST Les Howard has formed a new vocal quartet, which will be heard in several North Regional programmes over the next few weeks.

He has also formed an eight-piece band, which he is fronting on one-night stands around the north-west.

With him in the group are Betty Burton, daughter of ex-Joe Loss trumpeter Bill Burton, and sister of Frank Weir's Bill Burton Jnr.; Irma Logan, who sang with Jan Ralfini at Tottenham Royal and left when the band moved to Belfast; and Syd Lawrence, a member of the NVO trumpet section.

Last week the group recorded in "Contrasts" and the Al Read Show, but transmission dates are not yet known.

British girl with 'refugee' band

PARIS, Wednesday. — Unique experience for British singer Barbara Barrie has been singing with the 14-piece Karl Walter Orchestra—the group which escaped last year from the Russian Zone in order to play American-style jazz in peace.

She describes the band as "terrific."

At present playing floor shows in and around Paris, Barbara returns to Germany in January to resume as vocalist with the Walter band.

Song stars will be seen on ITV

Top musical stars will be featured on the *Daily Mirror's* TV Disc Festival on Sunday. Staged at the London Palladium, it will be seen on commercial TV from 7.40 until 9 p.m.

The stars will include the Ted Heath Orchestra, Max Bygraves, Eddie Calvert, Alma Cogan, Ruby Murray, Joan Regan, the Stargazers, Dickie Valentine and David Whitfield.

GRANZ SCORES VICTORY OVER TEXAS POLICE

NEW YORK, Wednesday.—Norman Granz scored a moral victory last week when he won dismissal of the gambling charges against him, Ella Fitzgerald and her assistant in Houston, Texas.

But in order to retrieve the $30 in bonds put up by the three of them, Granz had to hire a well-known lawyer, make many long-distance 'phone calls, and spend hours proving the charges were phoney ones trumped up by the Texas police.

Altogether the incident cost him $2,000.

When they were arrested on the gambling charges, Ella's picture was in every newspaper. The news that the charges were dismissed hardly rated a mention.

Drummers' Delight!

Next week's issue of the "Melody Maker" will be of especial interest to all drummers.

ORDER NOW!

British jazz for African market

An unusual line-up which brought together the contrasting styles of drummer Eddie Taylor, Bill Coleman on washboard, and pianist Dill Jones, last week.

Under the supervision of Denis Preston, they recorded two titles for EMI for their African market. The group was completed by Shake Keane (tpt., vcl.), Leslie Weeks (bongoes), Danny Johnson (conga drums) and Joe Samson (bass).

Dealer's offer adds to Clav. fever

Local partisanship has been stirred up in South Yorkshire by the news that Messrs. White's, of Chesterfield, have offered to add £20 to the first prize of £100 offered by Selmer's for the best tape-recorded version of Bill McGuffie's "Clavioline Concerto"—provided that the winner is a local musician.

Australian accordion ace Lou Campara, who has postponed his return to the Antipodes, has expressed a desire to record not only the slow first movement, which is the subject of the competition, but the entire work, including the brilliant Tarantella.

Dennis Hale stars on Colonna tour

Singer Dennis Hale, who follows his appearance last Monday in "On The Record" with "Music Shop" on BBC TV tomorrow (Saturday), opens at Liverpool Empire this Monday (14th).

He will be playing second top in a Variety tour starring American comedian Jerry Colonna, and appearing at Finsbury Park Empire during the week commencing November 21.

Dennis has just been signed by Music Corporation of America, and is lined up for "Say It With Music" in the near future.

Turner in Fleet St.

Lyttelton altoist Bruce Turner is to join the "Press Gang," resident group at Fleet Street Jazz Club, for its Friday lunchtime sessions at the Royal Scottish Corporation Hall.

Today, the club presents Chris Barber's Band with Ottilie Patterson.

The "Press Gang" is led by tenorist Ray Whittam, journalist son of one-time Jack Payne pianist Bob Whittam.

JIMMY CUMMINS 5 AT MILROY

JIMMY (DON PHILIPE) CUMMINS opened at the Milroy Club, W. on Monday night with a five-piece band, replacing the Kenny Powell Group, which had been resident there for eighteen months.

Kenny is to concentrate on freelance dates and writing arrangements for Associated-Rediffusion.

Jimmy on vocals and maracas, leads Clinton Maxwell (drs., bongoes), George Durado (pno.), Sid Taylor (tenor) and Andy Hanshaw (tpt.).

He will double the Milroy with Le Metro Club, New Compton-street, where he leads Benny Perrin (tpt.), Pat Cummins (tnr., flute), Donaldo (bongoes), Henry Green (bass) and Claude Hodgson (pno.).

ERIC MILLER SERVES A 'NIGHTCAP'

BBC Producer Eric Miller (l), one of the judges at this Sunday's All-Britain Final, takes Pearl Carr and Teddy Johnson through one of their numbers with pianist Harry Hayward, whose quartet accompanied the singers in last night's (Thursday) "Nightcap" programme.

Chet Baker to wax with Caterina

Chet Baker, American trumpet star currently touring Europe, is to record with popular singing sensation Caterina Valente.

The session will take place at Wiesbaden, Germany, while Chet is touring U.S. bases there. Chet will back Miss Valente on trumpet, with his Quartet.

At the completion of the tour, on November 22, the Quartet may go on to Iceland, Sweden and North Africa.

Sonnelli may stay

Sonnelli and his Music, who are due to leave the Allnutt Club, Savile Row, tomorrow (Saturday), may now stay on. Jack Hylton, who bought the club last week, may re-contract the band.

Leader helps Leader after triple crash

EN ROUTE from London to Barrow-in-Furness last Thursday, the Harry Leader band coach was involved in a triple crash. Near Stoke, the coach crashed head-on into a lorry, skidded, and hit a small van.

The three vehicles were damaged, and several of the Leader boys were later treated for shock.

On inquiring if one of a number of coaches parked nearby could take his band on to Barrow, Harry discovered that their proprietor was noted Potteries bandleader Reg Bassett.

Reg readily agreed, and the band arrived at its destination two hours later, after travelling through a heavy rainstorm.

Heard the following night at Leigh (home of Jerry Dawson), the Leader band appeared to suffer no ill-effects. The trumpet section in particular was in good form.

Jennings manager opens music school

Alan Billington, manager of Jennings Musical Instruments, has opened a school of dance music at 70, Oaklands Road, Bexleyheath, Kent.

The school gives tuition on clarinet, alto, tenor, guitar, trumpet, accordion, sight reading, harmony, chord structure, counterpoint and dynamics.

Lessons will be given by well-known semi-pro. musicians living in the Bexleyheath area.

Alan Billington told the MM: "I opened the school because of the shocking lack of musical instrument teachers in the Kent and South London areas."

Silk band cuts 6 with new pianist

Eric Silk and his Southern Jazzband will cut six more sides for Esquire on Wednesday next (16th). Titles will include "Milenberg Joys," "London Blues," "I Want A Girl" and "Creole Belles."

Pianist Ron Weatherburn is now a regular member of the band, in place of Peter Rees, whose business commitments recently forced him to leave.

GRAY TO CUT—& ADD

Johnnie Gray is to cut two men from the front-line of his band—"to make the band more mobile and achieve a more complete presentation"—but has not decided which men to drop.

He expects to sign a male vocalist shortly.

DELANEY

From Page 1

At the same time, "Toots" Camarata, who was in London last week-end, has returned to America to put before AF of M chief Petrillo a proposition for a package show featuring the Delaney band, and possibly the Ray Ellington Quartet, to tour the States.

In any event, Eric could not accept either booking in the immediate future, as his band is fully booked in this country until next April.

The band makes its ITV début next Tuesday in "Downbeat," and appears in Jack Payne's "Say It with Music" in the Light Programme tomorrow (Saturday).

TWO VOCALISTS FOR THE GRAND FINALS

The first Area Final Contest in the nationwide Mecca Maxim Vocalists of the Year scheme took place on Friday last at the Astoria Salon de Danse, Charing Cross Road.

Before a full house, eight Preliminary Contest winners competed to the accompaniment of the resident Jack White Orchestra.

Judging was undertaken by the MM Radio Critic, Maurice Burman, who chose Miss Pat Deacon, of Dartford, and Bernard Breeze, of London, E.C.1, to go forward to the Finals at the Royal Albert Hall in January.

Billy Daniels weds

Singer Billy Daniels married his children's Canadian governess, Miss Perrett Cameron, in Mexico, on Tuesday. This is Billy's third marriage.

NEWS in BRIEF

THE Crew-Cuts vocal group have delayed their return to Canada planned for Monday and will remain in London for "an important personal appearance." "Our lips are sealed," said leader Johnnie Perkins.

* * *

Jack Parnell and his Orchestra and Lita Roza are in Jack Payne's "Say It With Music" in the Light Programme on November 26.

* * *

Freddy Randall and his Band make a rare jazz club appearance when they visit Wood Green next Tuesday.

* * *

Singer Rosemary Shires opened at New Churchills Club, W., on Monday night for a three weeks' cabaret season.

* * *

Alma Cogan airs in "The Song's The Thing" in the Light Programme from November 21-25.

* * *

Jim McHarg and his Jazzmen are to appear for half-hour spots on the stage of the Coliseum Picture House, Glasgow, in conjunction with the showing of the Warner film, "Pete Kelly's Blues." The Regal Cinema is also planning to feature one of the city bands in connection with the film.

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Some more reviews

JOSH

IT is not an offence to Josh White to say that he is a more sophisticated singer than Big Bill Broonzy, because although he brings sophistication to the art of folk-singing, his sincerity and the authenticity of his singing and playing are never in doubt.

Josh demonstrated his magical powers of hypnotising an audience at the Central Hall, Westminster, last Friday, when he was in grand fettle. The archaic proportions of the hall didn't affect him one whit. Neither did the blazing house lights during the first half of his performance.

Mr. White is back.

His intimate style, catchy humour, sense of drama and ability to sing spiritual work - songs, ballads and blues with the same consummate skill completely won his audience.

His offering covered a wide range, from "Nobody Knows You When You're Down And Out," "House Of The Rising Sun" and "Evil Hearted Blues" to the robust piece of humour, "Sam Hall," and the popular "One Meat Ball."

On "Cindy" a happy ditty that calls for audience participation, he had us all singing with him in a trice—a tribute to his persuasive charm.

Probably the most requested number was his "Free And Equal Blues," a hard-hitting song against colour prejudice which Josh delivers with deep conviction. Also much in demand was his delicate rendering of "Foggy, Foggy Dew."

For me, the *pièce de résistance* was his guitar work on "Careless Love," a beautiful, moving solo which was the last word in taste.

Josh has a remarkable guitar technique within his style. He is a master of the "blue" note and, like Big Bill Broonzy, he makes his playing an integral, highly skilled part of his performance and not merely a chordal background.

He is a great artist.—*Jack Hutton.*

• ED. W. JONES •

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Television

by Tony Brown

WITHOUT having seen every *Off The Record*, I feel reasonably certain that there have been few more interesting interviews on it than that between Jack Payne and Ted Heath.

Ted announced that he would be playing his first American concert on April 1 in Texas.

His grinned ruefully when asked about his controversial assessment of the band scene during his holiday in the States earlier this year. But he stood firm.

"A lot of American bands had forgotten their primary object—entertaining the people," he said. Too many sought to educate.

And what about the impact of Kenton on the British musical scene? Ted thought that Stan had influenced a lot of bands.

That tribute was followed by a generous "plug" for Kenton's concerts over here—and I feel that it was meant sincerely.

This is the type of material that raises *Off The Record* above the status of a mere pop song recital. After all, we all know the Heath music and Ted's announcements are familiar enough. But where else on the BBC have we been able to hear his *opinions?*

Rosemary Squires, the girl who turned down a job with Heath, sang on Ralph Reader's TV show on Wednesday.

Nevertheless, viewed strictly as a presentation of popular music, *Off The Record* rates high enough, and great credit is undoubtedly due to producer Francis Essex, who, apart from technical ability, shows some imagination in devising sets.

The Ray Ellington Quartet, for example, were shown as down-and-outs, with a public bar, background. Ray, in a cloth cap, drummed on a dust-bin and the whole ragged group gave a gipsy version of "Cloudburst."

Joan Regan sang against a plain backdrop (Essex is running enough not to overdo it, you see) with a microphone uncompromisingly in the picture.

★

Very impressive in appearance and voice was Margaret Bond. Judging by her "There's Always A First Time," she is now one of our most accomplished singers.

At last Dennis Hale has come up with a real winner. "Tina Marie" struck me as being ideal material for him—and he certainly made excellent use of it.

But the hit of the show was undoubtedly Douglas Hean—a mere putter-on of records. And not so mere, at that. Hean is a virtuoso of the turntables, a BBC staffman capable of telling a story by using recorded sound effects alone. If he doesn't watch out, he'll find himself in Variety!

Do singers, I wonder, have to gaze into the lens of the TV camera so frequently? To have a girl thrust at one suddenly in full emotional cry is an experience that none but the most hardened viewer can take.

Almost as embarrassing is the girl-sings-to-boy trick practised by Edna Savage with "By Candlelight." I felt profound pity for her passive partner across the dinner table, not because I didn't take to Edna's singing, but because he had nothing to do but act the elegant dummy.

Before we get to the Heath band, let it be said that Lee Lawrence was in good voice in "Sudenly There's A Valley." The Heath band gave out with "Malaguena," while the cameras darted in and out with slick competence to pick up an amazing variety of straight section shots and superimposed images.

The band was in sparkling form, apart from one trumpet fluff.

And as Jack Payne summed-up: "No music stands about *that* one."

The Heath band played it from memory—and looked all the better for it.

GERALDO

—commercial theatre

GERALDO and his Orchestra were the stars of a brand new venture in Show Business when, last Monday, J. W. French and Co., Ltd., presented *The Prenlite Show* at Manchester Palace, for one week.

The bill was completed by a team of dancers, a balancing act, a knockabout duo, impressionist Clifford Stanton, and Albert Modley.

A produced Variety show, the opening performance was sadly marred by lack of sufficient rehearsal, causing embarrassing waits and mis-cues.

But the attempt to "produce" the Geraldo Orchestra almost came off. I am positive that, long before this is in print, it

GERALDO—FLOUR SALESMAN.

still be a slick, entertaining contribution to the show.

A neat opening number, a song from *Roy Edwards* with Geraldo at the piano; a technical trombone solo by Harry Roche; a highly imaginative version of "Slaughter On 10th Avenue" danced by ravishing Joanna Rigby; and a minstrel-like finale with the whole front-line marching one-by-one from the stalls, dressed in traditional show-boat style, with toppers and "Uncle Sam" tails and striped trousers—that's the way it went.

Smack in the middle of the show came the commercial. TV cookery expert Marguerite Patten well knows how to demonstrate the baking of a cake—but her technique is that of the exhibition hall rather than the theatre. Lack of stagecraft was her chief weakness, but I still found myself interested.

I like this idea of commercial theatre—it is possible that Prenlite will repeat the experiment in other towns.—*Jerry Dawson.*

On the corner...

IT is true that Max Bygraves makes use of some of material in *Meet Me On The Corner*, his new show at the London Hippodrome—but it seems to matter little to the audience. They love it.

Bygraves is certainly slick enough, and his songs are unqualified successes—thanks to his relaxation and sense of beat. But the brightest spot in the show is the Sid Millward Nitwits, a hilarious act with mad conductors, a skilled banjo player, a Boer veteran on drums, a dead-pan fiddler, mallets, horns, thunderflashes—and Wally Stewart.

Other highspots are the immaculate magic of Channing Pollock, the singing of Louie Ramsay, and the dancing of Katharine Feather and the George Carden company.

A good, if not great, show.

—*Jack Hutton.*

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CORNERMEN—2

Laurie Monk, most important new jazz trombone soloist of the year. Spent teething years in London palais bands, then retired to study and practise in his native Birmingham. There he became one of the foreymost stars of the jazz movement. Decided the right moment to break into the limelight again, and his uninhibited style, always developing new lines, always swinging is now featured to good effect in the vital jazz arrangements of the

JOHNNY DANKWORTH ORCHESTRA.

BACKSTAGE *at the Royal Variety Show*

What's it like before the Queen?

THE Royal Variety Performance at the Victoria Palace last Monday night was something of a triumph for the musical profession. In a patchy and largely under-rehearsed show, the singers and the bands—once the butt of contemptuous remarks about "crooners" and "wailing saxophones"—stood out as shining examples of art wedded to craft: a fact which was even reflected in the applause of a traditionally "stuffy" audience.

First of all, though, it must be said that the contributions from the Moscow State Folk Dance Company and the Chinese Classical Theatre Company far outstripped any others for timing, zest, artistry and sheer entertainment value.

These two acts of near-genius apart, the plaudits were all for the world of popular music. Lena Horne, who closed the first half, received the first real ovation of the show.

To my great delight, she sang the full version of "Beale Street Blues"—that strangely forgotten jazz standard—accompanied by Lennie Hayton on piano, Jack Paiton on bass and Alex Elliott on drums: the same excellent trio backing her in the Savoy Hotel cabaret.

☆

This she followed with "Love," superbly assisted in Afro-Cuban fashion by the Show Band, dynamically conducted by Lennie Hayton. Two performances of compelling mastery.

In its own spot, immediately preceding Lena's, the band (complete—or, rather, replete—with strings) played excellently, although its choice of programme was not to the liking of everyone.

Its two numbers were the march from *The Dambusters*, and that "Twenty Tiny Fingers" abomination, sung by the Starlizers and analysed (in rather poor taste, I thought) at the Royal Box.

Johnnie Ray wooed the stuffed-shirt house with every ounce of his showmanship—"Little White Cloud That Cried," "Walkin' My Baby," "Alexander's Ragtime Band" and "Cry" were hardly the stuff of which Royal Variety Show ovations are made. Nevertheless, even there, that strange indefinable excitement which is the product of a great showman communicated itself tingilingly from row to row of the theatre as he sang.

Special praise, here, to the Vic Lewis band, which accompanied Johnnie. Its performance, like its appearance was musicianly, keen and clear-cut. The act as a whole generated a compelling beat.

☆

Ruby Murray, still advancing on the microphone with that nervous, craning walk, has nevertheless gained a great deal more poise from the experience of her current London Palladium show. Her intonation, too, shows a marked improvement, and she sang her "Hannah, Plasaaan-ta" specialty and the popular "Softly, Softly" with commendable charm.

The excerpts from musicals—*Kismet, Sadd Day Thoughts, Marie De Ma Tante* and *Wonderful Town*—all failed through being divorced from their context. Though *Kismet* star Alfred Drake scored with two solos not taken from the show.

America's George Jessell disappointed. Illusionist Channing Pollock was suitably deft; the Crazy Gang were below par; Penny Hill was unfunny; Dave King was quite funny; and a sketch starring Jimmy Edwards, Richard Attenborough and Diana Dors was very funny—largely through inspired ad-libs, occasioned by under-rehearsal.

Since all the names brought in so bolster up the show seemed to be from films or radio, the suspicion lingers that British Variety is in a moribund state—with the obsequies being loudly sung in Chinese, Russian and American.

If our Variety proper has little to contribute, then how about a larger proportion of programme time, next year, for the people who can draw the applause—the bands and singers?

They would be only too happy to oblige. Cyril Stapleton told me after the show: "I was very proud to be there. I enjoyed it. But I was disappointed I could not do more with just a little more time. In four and a half minutes, I had to present our signature, the Starlizers, the Show Band Singers and the band itself."

Cyril disarmed any criticism of his programme choice by saying: "I chose the *Dambusters* march because I wanted something British—there was little enough, goodness knows, and I felt something a little patriotic might be in keeping." Amen to that, Cyril.

What of the other popular stars? How did they react to the honour of a Royal Performance? Were they nervous? How did they feel? Said Johnnie Ray:

"I was proud to be there—but I wasn't worried by the different type of audience. I don't *have* to have a gallery full of screaming teenagers."

LENA HORNE: "I was scared to death . . . but I loved it."

RUBY MURRAY: "I was terribly nervous at first—but once I had started singing and got into the swing of it, I was alright. I was nervous again before I met the Queen. But they are such sort of—well, homely people, almost—that I was put right at my ease at once."

VIC LEWIS: "On stage, I felt nothing, no nerves—which surprised me. It was during the finale, when we all sang 'Show Business' and then 'The Queen,' that the impact hit me and I realised how great the occasion was. It was the first time in my career that I had felt tears in my eyes."

PRINCESS MARGARET ARRIVES AT VICTORIA PALACE, ACCOMPANIED BY JACK HYLTON. BEHIND THEM IS PRINCESS ALEXANDRA.

ABOVE: BEFORE THE SHOW, RUBY MURRAY REHEARSES HER SPOT ON STAGE. LEFT: AFTER THE SHOW, TOMMY TRINDER (left) COLLECTS THREE MORE AUTOGRAPHS FOR HIS GIANT ALBUM—ETHEL MERMAN, JOHNNIE RAY, VIC LEWIS.

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reviewed by Max Jones, Sinclair Traill and Mike Nevard

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(a) (Am. Norgran)—**Webster** (ten.); **Max Gagnon, Richard Diebler, Milton Lomask, David Novales, Mischa Russell, Rudolph Sims** (strings); **Anthony J. Sciacca** (clt.); **Billy Strayhorn** (pno.); **George Duvivier** (bass); **Louis Bellson** (drs.); **Ralph Burns** (director). Possible mid-1954. USA.

(b) (ibid.)—**Solomon Dautsch, Burt Fish, Bernard Greenhouse, Jack Zade, Leo Kruntes, Eugene Orloff, Julius Schachter** (strings); **Danny Bank, Jimmy Hamilton** (clts.); **Tudy Wilson** (pno.); **Wendell Marshall** (bass); **Bellson** (drs.); **Burns** (director). Probably circa same period. USA.

(c) (ibid.)—**Webster** (ten.); **Wilson** (pno.); **Ray Brown** (bass); **Jo Jones** (drs.). Probably circa same period. USA.

BEN WEBSTER.—"GREATEST OF THE TENOR BALLADERS," SAYS MIKE NEVARD.

IT is always pathetic to look at the international jazz polls and see how the really great jazzmen have fared in comparison with their junior students.

To the jazz club compères and legions of their followers, everyone who plays "modern" is "great . . . terrific . . . stupendous . . . the most." The age of selectivity is gone. For can you really place men like Coleman Hawkins and Ben Webster with ease in any serious listing of talent?

Hawkins has for years been *the* tenorman. None of the "progressives" could ever touch him because he had the sound progression of all—a musical-one.

It has been left to one of his contemporaries to question his superiority in my mind.

Ben Webster always played good tenor. Listen to some of his solos with Duke between '39 and '43: "Cotton Tail," "Conga Brava," "All Too Soon" and many others.

After Duke, he played around 52nd Street, got caught in the bebop tide, and recorded with musicians not always able to match his artistry.

Like other greats who went underground, he was overshadowed by the pinnacles by Grana and Clef.

The string backing on some of the titles here, may not appeal to you, but don't let them deter you from Webster's musical genius.

These are, pure and simple, tenor ballads from the greatest of all the tenor balladers. Webster's tone is gutty and forceful, yet it has a kind of raw sensitivity that I have not heard from any other tenorman.

Ben's dynamics are—dynamic. The way he surges forward on a string of low notes, cuts in with a sudden hard and horny bark, and soars into the higher register with never a break in the logical flow of notes and ideas.

Forget prejudices against strings or old-timers who are "making a comeback." This is a tenor classic.—M. N.

★

BEN WEBSTER (LP)

I Get It Bad (Ellington, Webster) (b); **Spain** (Webster) (f); **Dark Corner** (Webster) (f); **Blues, Mr. Brim** (Webster) (d); **Frog And Mule** (Webster) (g); **Doctor Kenty** (Webster) (g); **If And T.** (Park and Tilford) **Blues** (Webster) (b); **The Jeep Is Jumpin'** (Hodges, Ellington) (a).

(Vogue-Coral LRA10021—29s. 8½d.)

(a) (Am. Haven 11035), (b) (ibid. 11034), (c) (ibid. 11037), (d) (ibid. 11036)—Issued in America as by the **Bill De Arango Sextet: De Arango** (gtr.); **Tony Scott** (clt.); **Webster** (ten.); **Leonard Gaskin** (bass); **Argonne Thornton** (pno.); **John Simmons** (bass); **Sidney Catlett** (drs.). Circa 1946. USA.

(e) (ibid. 11039), (f) (ibid. 11040), (g) (ibid. 11041), (h) (ibid. 11042)—**Ben Webster Quintet: Webster** (ten.); **Ali Haig** (pno.); **De Arango** (gtr.); **Simmons** (bass); **Catlett** (drs.). Circa 1946. USA.

SOME of the sides made when Webster was with Duke Ellington, these were recorded in 1946—and sound it.

Most of the records made around this period appear dated nowadays, with their emphasis on fashionable tricks which adorned them. Only the purest music can age without signs of wear; this has a kind of bebop scum on it.

The group's all-in efforts sound amateurish and badly recorded.

Webster's conception is basically the same as today, and is unmistakable. But there is a lack of restraint in his playing, and he is tearing out more on Hawkins than he does today.

The late Big Bill Oatlett and John Simmons rock the rhythm section along in "Spang" and "P. & T."—M. N.

★

RICHARD M. JONES AND HIS JAZZ WIZARDS (EP)

Jazzin' Babies Blues (a); **Bear Hug Blues** (b); **Novelty Blues** (c); **Tiesle Britches Blues** (d).

(HMV TEG8125—10s. 5½d.)

(a) (Am. Victor BVE-46870-2), (b) (ibid. 46872-2)—**Jones** (pno.); **Artie Starks** (clt., tnr.); **Sherrie Clay** (cornet); **Billy Franklin** (tmb.); **Ikey Robinson** (bjo.); **Bert Dubb** (bass); **Walter Bishop** (drs.). 7/11/27. Chicago.

(c) (ibid. 46873-1)—**Jones** (pno.); **Omer Simeon, Starks** (clts., alsos); **Jimmy McLary** (tpt.); **Ray Palmer** (tmb.); **Quinn Wilson** (tuba). 8/2/29. Chicago.

(d) (ibid. 46874-2)—**Jones** (pno.); **Simeon** (clt.); **Clarence Black** (vln.). Same session.

(Discographical research by Edgar Jackson and Brian Rust)

FOUR entertaining sides come off an EP issued from the middle twenties, Chicago period. I do not find any of these tremendously exciting, but I find plays with warmth on "Jazzin' Babies" and "Bear Hug," even if the rhythm is somewhat plodding. Shirley Clay provides a very good lead, and the little known Billy Franklin plays pretty fair trombone.

The reverse is much better. The rhythm is firmer and Omer Simeon's clarinet is really worth listening to. I particularly like him on "Tickle Britches," where he swings to the accompaniment of some strange percussion violin playing and the solid left hand of Richard M. Jones.

As the cover notes indicate, Jones's piano playing—both on this track and on "Novelty Blues"—is a lot like Jelly Roll Morton. But don't get carried away! It's like Jelly with the heat removed.—S. T.

★

FLETCHER HENDERSON AND HIS ORCHESTRA (LP)

"The Birth Of Big Band Jazz" Prince Of Wails (b); **Mandy, Make Up Your Ming** (c); **When You Walked Out** (a); **When Spring Comes Peeping Through** (d); **Swamp Blues** (e); **Off To Buffalo** (f); **Rough House Blues** (g); **Hop Off** (h).

(London AL3647—29s. 8½d.)

(a) (Am. Paramount 2827 for American Record Corporation—who remembered it 7328), (f) (ibid. 2828 ex 7329)—**Henderson** (pno.); **Coleman Hawkins** (ten.); **Elmer Chambers, Howard Scott** (cornets); **Charlie Green** (tmb.); **Buster Bailey** (clt.); **Bob Escudero** (tuba); **Kaiser Marshall** (drs.). May, 1923. "New York."

(b) (ibid. 1973-3), (c) (ibid. 1974-2)—Personnel as for (a), plus **Rudolph Bailey** (clt.) replaces Campbell; add **Louis Armstrong** (cornet). Probably November, 1924. New York.

(d) (Am. Gennett 32851)—Personnel as for (b), except **Joe Smith, Russell Smith, A. N. Other** (cornets) replace Armstrong, Chambers, Scott. Circa 1/4/26. New York.

(e) (Am. Paramount 2827 for American Record Corporation—who remembered it 7328), (f) (ibid. 2828 ex 7329)—**Henderson** (pno.); **Bailey** (clt.); **Don Pasquali** (alto); **Hawkins** (tnr.); **Tommy Ladnier, J. Smith, R. Smith** (cornets); **Green, Russell Morrison** (tmbs.); **Dixon** (bjo.); **Jonny Dunn** (tuba); **Marshall** (drs.). 3/4/27. New York.

(g) (ibid. 2859-1), (h) (ibid. 2860-2)—Issued America as by the **Louisiana Sissonians**: Personnel as for (e). September, 1927. New York.

These details differ slightly from those on sleeve, but are more likely to be correct.

SUBTITLED "The Birth Of Big Band Jazz," this selection of early Henderson recordings is in many ways an important record. Although it is perhaps the music not one whit, it is a pity that the titles have got so terribly mixed up. This does not make for easy listening. You may, however, at no charge whatever, sort out the following and glue it over the existing label—providing that you have bought the record, of course.

Side One should read: "Prince Of Wails", "Off To Buffalo", "Swamp Blues", "Mandy, Make Up Your Ming", "Rough House Blues", "Hop Off", "When Spring Comes Peeping Through", "When You Walked Out".

At the time these sides were made, much was happening in the world of jazz and, despite their corny patches, nearly every track here has points of interest. The Henderson arrangements improve before our ears; the scored passages are more adventurous, and grow from a very naive sound to quite a "modern" one. Hawkins is a good jazz instrument" stamped with the Henderson "Hawk" mark.

Coleman Hawkins can be heard forcing that strid on Bennie Moten later to place him in the forefront of tenor saxophonists, and he is extremely tasty when we compare his work on "When Spring Comes Peeping Out" with my hot methods on "Buffalo."

Ladnier was even then making his name as the blues cornettist par excellence, and it is difficult to fault his work on "Rough House Blues," "Mandy," and "Hop Off." The last title is interesting for the work of the unknown (baritone?) saxophone who plays practically throughout this side. It could be Hawkins, or Coles on bass sax, perhaps. I incline towards the latter theory because of a spot of tenor which occurs in unison with the baritone, but it may be wrong.

"Swamp Blues" is an excellent track. Joe Smith plays with great feeling, and there are good solos from Bailey, Harrison, Morrison and Pasquali. The last also contributes some excellent alto to "Buffalo," which finishes with an all-in chorus which is as hot as anything from the Henderson stable.

It is a wonderful record this, but an interesting one.—S. T.

★

AL BELLETTO QUINTET (EP)

When My Sugar Walks Down The Street (McHugh, Austin) (v) (c); **The Way Long This Night** (Kern) (a); **King Of Moody** (Ellington) (d); **A Foggy Day** (Gershwin) (b).

(Capitol EAP1-6505—17s. 10d.)

(a) (Am. Capitol 12341), (b) (ibid. 12341), (c) (ibid. 12341), (d) (ibid. 12350) **Belletto** (alto, clt.); **Johnny Guida** (tmb., tnr.); **Fred Crane** (pno., bart.); **Jack Marray** (bass, tpt.); **Frank Gorno**; **Charles McKnight** (drs.). December, 1954. Chicago.

"THIS," says Stan Kenton, "represents what's best and most exciting and modern in modern jazz."

From which we deduce that Stan Kenton has (a) gone mad; (b) gone into the publicity business; or (c) been completely overwhelmed by the venture of which this forms a part.

For the most part I have found the "Kenton Presents Jazz" series most unentertaining. But then maybe one has to use a new set of standards to review these records.

The apparent ideal among some of our contemporary composers is a record that doesn't swing, that has a dirge-like ingenuity, that shakes its audience out of lethargy as often as possible with zany accents, and is dressed up with a false ponposity it should never own.

And the music on this record doesn't have all these claims to fame; but it does pretty well. And the musicians have a certain great versatility in playing at least two instruments each (the drummer is a schmalz cat; he only plays one).

They sing, too. And solos? Please, just the minimum, said someone, and they did.

A few records from the old Johnny Dankworth Seven and the Kinsey Quartet would liven this series up no end.—M. N.

★

BOB SCOBEY'S FRISCO BAND (LP)

Big Boy (Ward, Jones) (v) (a); **Silver Dollar** (V) (a); **Sidewalk Blues** (a); **Everything Is Peaches Down In Georgia** (V) (a); **Ace In The Hole** (V) (b); **Long Gone** (V) (b); **Huggin' And Chalkin'** (V) (b); **Dinahdulan** (V) (b). (All Vs. by **Clancy Hayes**).

(Good Time Jazz LDG155—29s. 8½d.)

(a) (Am. Good Time Jazz, tape number LKL589), (b) (ibid., tape LKL600)—**Scobey** (tpt.); **George Roberts** (clt.); **Jack Buck** (tmb.); **Wally Rose** (pno.); **Clancy Hayes** (bjo.); **Don Lammi** (bass); **Fred Higuera** (drs.). Probably 1954. USA.

I KNOW that this band is thought highly in certain record critical circles, to be the best traditional group playing in America today; but I must admit I can't understand why.

If I could hear the band in person, perhaps I would agree, but every record I hear seems to be merely a copy of the vaudeville vocals of Clancy Hayes. I believe this who very recently listening to is "Sidewalk Blues," on which leader Scobey throws a healthy horn and the band buckles down to some quite good jazz.—S. T.

★

SEPTETO HABANERO

Eggs No Son Cubanas (Ignacio Piñeiro) (Am. Victor D8-XB-6135).

Lamento Esclavo (Eliseo Grenet) (Am. Victor D8-XB-6028).

(HMV GV251—4s.)

THE second record ever to be issued on HMV's Latin-American GV series was by the Sexteto Habanero. For a year or so, up to GV22, nearly every record featured this superb, small son group—ranked by many as the best small unit ever to come out of Cuba. Then there was a long silence of three years until "Elena La Cumbanchera" was released in September, 1950, on GV165.

This was not, as we thought at the time, a second master of the same title originally released on GV22, but an entirely different version with a different recording balance and an extra instrument added.

It was not as good as the original version.

Two years and four months later, another Sexteto Habanero arrived miraculously—on Qué Dirán and "Africana" on GV180, released in January, 1953. This was the real thing again—but it only led to another two years and nine months of silence. Then, this month, the above titles were released.

The atmosphere is still there; the marvellous rhythm section still bunctuates and explodes the romantic legend told by the flattering, charming, teasing Spanish voices; and the lone trumpet still holds forth hauntingly in the Cuban night.

But something has gone. The trumpet now is a jazz trumpet. It phrases well—but the delicacy of the old Hispano-Cuban horn is no longer there. This is crude,

(continued on facing page)

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(from preceding page)

vigorous stuff — post-mambo stuff; it's not the lyrical music that we used to associate with groups like the Sexteto Habanero, the Septeto Matamoros, the Septeto Ataconas.

Like New Orleans jazz, non music section to have run its course, and the revivalists, much as we admire their courage, cannot ever quite restore the spirit of that other age.—E. R.

DUKE ELLINGTON AND HIS ORCHESTRA (LP)

Grazia (Alan Gail (Beat V by **Adelaide Hall**) (a); **Got Everything But You** (f); **Black And Tan Fantasy** (b); **Lost Love Tootle-oo** (c); **Black Beauty** (d); **Jubilee Stomp** (e); **The Mooche** (g); **Flaming Youth** (h); **Saturday Night Function** (i); **High Life** (j).

(HMV DLP1004—29s. 5½d.)

(a) (Am. Victor BVE-39370-1), (b) (ibid. 46158-1), (c) (ibid. 46159-1), (d) (ibid. 46160-1), (e) (ibid. 46161-1), (f) (ibid. 46162-1), (g) (ibid. 46163-1), (h) (ibid. 46164-1), (i) (ibid. 46165-1), (j) (ibid. 46166-1)—**Ellington** (pno.); **Cootie Williams, Rex Stewart** (cornets); **Lawrence Brown** (tbn.); **Juan Tizol** (valve tbn.); **Harry Carney** (bart., also); **Louis Metcalf, Barney Bigard** (clts.); **Hardwicke** (alto, clt.); **Rudy Jackson** (tnr., clt.); **Harry Carney** (bart., also); **Louis Metcalf, Barney Bigard** (clts.); **Fred Guy** (bjo.); **Wellman Braud** (bass); **Sonny Greer** (drs.). 26/10/27. USA.

(c) (ibid. 41245-2)—Personnel as for (a). 16/3/28. USA.

(d) (ibid. 43503-2), (e) (ibid. 43505-2), (f) (ibid. 43504-2)—Personnel as for (a). 30/3/28. USA.

(g) (ibid. 47798-2)—Personnel as for (a), except unidentified tpt. replaces Metcalfe. 20/10/28. New York.

(h) (ibid. 49052-1), (i) (ibid. 49053-2), (j) (ibid. 49054-1)—**Ellington** (pno.); **Barney Bigard** (clt., tnr.); **Johnny Hodges** (alto, sop.); **Lawrence Brown**; **Freddy Jenkins, Miley, Arthur Whetsel** (tpts.); **Hanton** (tmb.); **Guy** (bjo.); **Braud** (bass); **Greer** (drs.). 18/1/29. New York.

SURROUNDED as he is by a multitude of mostly strange and very long-playing records, the reviewer views with relief the arrival of a familiar collection such as this.

"Saturday Night Function," as the LP is named, consists of the title record and nine other Dukes dating from 1927-29. It was a period when Ellington, though not yet at his peak as an orchestrator, was full of composing talent: bursting with ideas which a quarter-century later still have power to surprise and delight us, as do his soloists.

Among the beautiful, mature-sounding compositions here are "Creole Love Call," "Black And Tan Fantasy," "The Mooche," "East St. Louis Toodle-Oo" and the title piece. All except "Got Everything But You" are by Ellington with help from the band; and most, I feel sure, must be known to the majority of readers.

To newcomers, this is a time when I can safely say: "These are early Ellington masterpieces, worth buying on reputation. Hear them in any event."

For the rest, I think the most useful notice, at this late day, is one which attempts to list the soloists. Here they are, in order, with instruments given only for "doublers." Where two names appear for the same solo, the first is my "fancy."

Queries are indicated. The list has been checked by several people, but I would like to hear conflicting opinions.

"Creole Love Call": Adelaide Hall (all vocs.), Miley, Jackson (clt.). "Got Everything": Miley, Hardwicke (alto), Jackson (clt.), Nanton, Carney (bart.) and Whetsol, Miley.

"Black And Tan": Hardwicke (alto), Miley, Ellington, Nanton, Miley.

"East St. Louis": Miley, Hardwicke (base sax) or Carney (bart.), Nanton, Carney or Jackson (clt.), Miley, Black Beauty": Whetsol, Nanton, Whetsol, Nanton, Ellington, Bigard (clt.), Whetsol.

"Jubilee Stomp": Hardwicke (alto), Miley, Bigard (clt.), Nanton, Carney (alto), Ellington, Bigard (clt.).

"The Mooche": Whetsol (?), Bigard (clt.), Whetsol (?) and Hodges (alto), Hodges (alto), Whetsol (?) (behind clts.).

"Flaming Youth": Miley, Hodges (alto), Nanton. "Saturday Night Function": Hodges (alto), Bigard (clt.), Whetsol, Nanton, Hodges (alto).

"High Life": Bigard (clt.), Hawkins, Bigard (tnr.), Nanton, Ellington, Greer (tubular bells).

This doesn't agree with Edgar Jackson's personnel information in the way. The "Mooche" section had Whetsol joined by an unknown trumpet (there is no sign of Miley's presence) and there is a possibility that he, and not Whetsol, features on this title.—M. J.

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HIGH WYCOMBE (AFTERNOON), WOKINGHAM (EVENING): DILL JONES DESERT ISLAND GROUP, with **TONY TURNER, Frank CLARKE, Ken SYKORA, Jimmy McMILLAN,** guest star **Ron ROBINSON, BRUSH CLUB, FINCH HEMPSTEAD,** with Terry Brown (pno.), at the **CADENA HALL, FROGMOOR,** High Wycombe, with the W.W.R.C. Group at 3 p.m.

HOT CLUB OF LONDON: 7 p.m.: **BIG SILL BROONZY,** also River City Jazzmen, Jazz Vagrants, Dick Lee, SL. Woolwich. **MEMBERS ONLY TONIGHT.**

HUMPHREY LYTTELTON CLUB,
"Mark's," 100, Oxford St., 7.15-10.45
SANDY BROWN'S JAZZBAND,
with **NEVA RAPHAELLO.**

MITRE "Mid-Day Jazz," Tunnel Ave., Greenwich.

PARK LANE JAZZ CLUB, Park Lane, Croydon, 7.30-10.30 p.m. Dance and listen to **IAN BELL'S JAZZMEN.** Admission 2/6.

• SUNDAY—contd. •

QUEEN VICTORIA, N. Cheam, 7.30: **MIKE DANIELS DELTA JAZZMEN,** with glamorous **DOREEN BEATY.** Wednesday's members invited and new members welcome. Listen, jive. Licensed lounge.

SOUTH ESSEX RHYTHM CLUB. "Greyhound," Chadwell Heath, 7.30 p.m.: **TRAP FIVE JAZZMEN,** with Dead Week. Admission free.

STAINES: CHARLIE GALBRAITH'S Jazzmen.—"Bolero Hotel," 7.45.

TREVOR WILLIAMS JAZZMEN, 44, Gerrard Street. Thanks, Terry Lightfoot.

WOOD GREEN: ALEX. WELSH DIXIELANDERS.

• MONDAY •

BLUE NOTE opens tonight, 8 p.m.: Chris Barber (trombone), featuring Ricky WALKER Crew, plus Ken THORNE Trio. Membership FREE tonight.

GRANE ARMS JAZZ with Snowy McCRAE, KINGSBURY PARADE CAFE, 8 p.m. Admission 2/6.

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre): Dancing to **CY. LAURIE BAND.**

HUMPHREY LYTTELTON
"Mark's," 100, Oxford St., 7.30-11 p.m.

CHRIS BARBER'S JAZZBAND,
with **ALEXIS KORNER** at the I.C.A., 17, Dover Street, 8 p.m.: **JAZZ IN EUROPE,** new and present, by **NORMAN JENKINSON.** Admission 2/6.

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Manor House (opposite Tube), N.4, celebrating their first anniversary. Special guest night, 8 p.m. Jazz club together the entertainment: in music of **DONNIE SCOTT AND HIS FULL ORCHESTRA,** Joe Harriott, Phil Seamen, Ken Wray, Henry Shaw, Dougie Robertson and the Little Clarke. **TURBY HAYES AND HIS ORCHESTRA,** Dickie Hawdon, Harry South, Bill Eyden. Sensational bookings—Jimmy Witherspoon, 9 p.m.: you **THE BEST IN JAZZ!** 7.30-11. Licensed. Membership 1/-.

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SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath, 7.45 p.m.: **KENNY BALL DIXIECAGNS.**

SYDENHAM IMPROVISERS, meet outside to open this Monday.—Watch for future announcements.

WATFORD JAZZ CLUB.—The great **ALEX. WELSH DIXIELANDERS.** Tonight, Town Hall, Watford. Wood Road (close to Watford Junction Station).

• TUESDAY •

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Station). **BARNET JAZZMEN** and **JAZZBAND,** with **OTTILIE PATTERSON.**

THE "JAZZ RETREAT": Jackie Free's Jazzmen.—7.30, Cowley Arms, High Road, Leytonstone.

WOOD GREEN: FREDDY RANDALL AND HIS BAND.

• WEDNESDAY •

A JAZZ SESSION at the **TUXEDO JAZZ CLUB,** Welcome Inn, "West Hall Road, Ebbsfleet, 8 p.m. Now about making it a habit?

CHRIS BARBER'S JAZZBAND, "White Hart," Southall.

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre): Dancing to **MIKE DANIELS.**

HUMPHREY LYTTELTON CLUB,
"Mark's," 100, Oxford St., 7.30-11 p.m.
HUMPHREY LYTTELTON AND BAND

QUEEN VICTORIA, North Cheam: Sunday members welcome. 7.30-10.30.

ST. ALBANS JAZZ CLUB, Market Hall, Market Place, Street: **ALEX. WELSH DIXIELANDERS.**

• THURSDAY •

ACTON! LONG-AWAITED return of **JIMMY DUMONT** Quintet, featuring Terry Brown.—White Hart.

AT HARROW JAZZ CLUB, Trinity Hall, Station Road (Metropolitan lights): **TREVOR WILLIAMS JAZZBAND.**

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre): Dancing to **TERRY LIGHTFOOT** Band.

BABYFORD JAZZ CLUB present Ken Colyer's Jazzmen, plus Skiffle Group.—11 p.m., Glentworth Hall, London Rd., Dartford.

EPSOM, "Railway Hotel," 7.45: **BRIAN WHITE'S MAGNA JAZZ-BAND.**

EUROPE'S ONLY Skiffle and Blues Club: Bob Watson's Skiffle Group and guests, every Monday, "Horse," Warwick St.

IAN BELL'S JAZZMEN, Castle, Tooting Broadway.

JAM CLUB, 7.30, Cranbourne Hotel, Upper Street, N.1: Lonnie Donegan's **NEVA RAPHAELLO, NEVIL SKRIMSHIRE QUARTET,** etc. Jam! Jam! Jam!

MAJESTIC JAZZ CLUB, WEMBLEY, NEXT THURSDAY: TUBBY HAYES . . . . . .

SYDENHAM: JIM WELLER'S JAZZ-BAND.—"Fox and

6,000 TO ATTEND BRITAIN'S BIGGEST BANDSHOW ON SUNDAY

DISC STAR TURNS 'JOCKEY'!

The girl sitting behind Gary Miller is not "The Yellow Rose Of Texas," which Gary recently recorded, but Rita Levant of Nina Jo Western style, they opened Martin's Record Shop in Chelsea last week.

MORE than six thousand fans, friends, relations and interested musicians are expected at the King's Hall, Belle Vue, Manchester, on Sunday for the Grand Finals of the twenty-seventh annual MELODY MAKER All-Britain Championship.

Onto Kelin twelve of the country's best semi-professional bands will face the lights, the crowd and the specially picked panel of adjudicators to decide who will wear the championship crown at present held by Jimmy Heyworth and his Band from the Astoria Ballroom, Rawtenstall.

Burns, Dankworth

This "musical Sunday" will be completed by a solo appearance with his accordion of Tito Burns, who will previously compere the entire proceedings, and a concert presentation by Johnny Dankworth and his Orchestra and singers.

Under the chairmanship of MM Editor Pat Brand, the judges' panel will be completed by those inveterate regulars, Leslie Evans and Maurice Burman; Johnny Dankworth (himself a past winner of an individualists' award in this very hall); Johnny's lead trumpet, Derrick Abbott; and BBC North Regional producer Chase heart has always been with the bands—Eric Miller.

Strong challenge

Will Jimmy Heyworth successfully defend his title?

There is a strong challenge from Scotland with the Beavers of Glasgow making their fifth attempt to wrest the honours. Hoping to "bite" them (and the rest of the challengers) will be last year's Scottish champions, Henri Morrison and his Band, who were beaten into second place in Glasgow recently.

A surprise last-minute withdrawal is that of Alan Clarke and his Band, of Cheetham, which late in two Yorkshire bands who both secured 150 points in the North Britain Regional Final.

Two Modernaires

They are the Ted Needham Quartet, making their third All-Britain appearance, and the Modernaires, from Sheffield. They should not be confused with the Modernaires of Bradford, winners of the Lancashire title, who will also compete.

The remaining bands are those of Roy Harrup (Bath); Jack Kirkland (Stockport); Jack Mann (Leeds); Norman Longbottom (Featherstone); Fred Newey (Birmingham); and Ken Stevens (Cambridge).

TENOR CRASHES

NEW YORK, Wednesday.—Tenor-saxist Al Cohn is in hospital after suffering a broken jaw when, returning from work, he fell asleep at the wheel of his car.

Colonna is in Town

"You didn't think I could play it, did you?" quips Jerry Colonna as he demonstrates his form bone virtuosity to a gathering of London Pressmen. The famous American entertainer and screen star opens in Variety at Liverpool Empire on Monday, followed by Finsbury Park Astoria (28th), and Birmingham Hippodrome (December 5).

Benson Girls to play in Labrador

IVY BENSON and her 22-piece All-Girls' Band, including a string section, are to fly to Goose Bay, Labrador, to entertain American troops.

The girls will leave England on May 12 immediately after completing their six-month season at the Quebec Room, Marble Arch. They will stay for seven days, then fly direct to the Isle of Man to open at the Villa Marina Gardens for their second summer season.

Their season on the island is for 20 weeks, commencing on May 20.

Ivy has also received an offer for a four-week visit to Belgium in October, from the Union Belgique luxury hotel chain.

Provided that the MU agrees, Ivy will spend two weeks in Brussels and two weeks in Antwerp.

Mackintosh saxist joins Dankworth

Altoist Bonnie Fenwick this week joined Johnny Dankworth from Ken Mackintosh's Orchestra. He replaces Rex Rutley, who will remain in Town to freelance.

Bonnie's place in the Mackintosh outfit has been taken by Phil Morgan, who has recently been playing baritone with Wyllie Price at Nottingham Palais.

Mr. and Mrs. Kenton

New York, Wednesday.—Stan Kenton and his bride, singer Ann Richards, are due back in New York for one of the Kenton band's rare location jobs here: two weeks at Birdland starting on November 24.

JAZZ TO COME

Future "World of Jazz" airings include "Melody In Modern Jazz" by Dick Norton (November 22); jazz records from the Continent (November 29); and "Handy Blues" by Rex Harris (December 5).

Six new men for Harry Gray Ork

Harry Gray has made six changes in his nine-piece band at the Grand Casino, Birmingham. Only remaining members of the old personnel are Harry himself (alto, clt., vcls.) and saxists Eric Hill and Andre Jacques.

The newcomers are Chris Cooper (tpt.), Derek Chittock (alto), George Derek (tnr.), Jack Levinson (pno.), Kenny Day (base) and Vernon Lee (drs.).

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M.O.M. 139

Still time to see the ARMSTRONG ALL-STARS!

Because of the large response to their first trip to Paris, which is now fully booked, Cooks are planning another party leaving Friday evening, Dec. 2nd, returning Sunday evening, Dec. 4th, subject to sufficient support. Inclusive fare from London:

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Melody Maker

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NOVEMBER 19, 1955 EVERY FRIDAY—6d.

NEW RECORD BILL MAY OUST BANDS FROM BALLROOMS

THOUSANDS of musicians may be thrown out of work if a new Copyright Bill becomes law. The Bill passed its second reading in the House of Lords on Tuesday.

As it stands at present, the Bill would allow all foreign recordings to be publicly performed without permission of Phonographic Performance, Ltd., the company formed by Britain's gramophone record manufacturers to control the public use of their records.

This means that anyone running a dance could in future use, say, American jazz records—or any made in foreign countries—without a licence from Phonographic Performance, Ltd.

PPL realise that it is morally wrong for musicians to lose their livelihood by the public use of records which they themselves have made.

Therefore, where it is clearly established that musicians have been deprived of work by the use of records, or where promoters have used records where the employment of musicians would be justified, then PPL have withheld their licences.

MU solid

Excluded from this ruling are some of the smaller dance club gatherings and functions where it would be impracticable to employ bands.

Such safeguards for musicians would be swept away if the new Copyright Bill was passed in its present form.

The Musicians' Union is solidly behind the PPL's stand on behalf of the musicians' interests. But, in Tuesday's

Page 12, Col. 3

DRUMMERS' SPECIAL —five pages inside—

THIS superb action shot of Lionel Hampton typifies that modern, dynamic, musical personality—the drummer-leader.

Men such as Hampton and, in Britain, Delaney, Parnell, Kirchin and Crombie are being accorded tremendous popularity by today's musical public.

Today the MM salutes these drum stars. Turn to pages 3, 17, 18, 19 and 20 for exciting articles on and by the world's ace percussionists.

Beavers' victory

THE Beavers Dance Orchestra from Glasgow are the new All-Britain champions. Last Sunday, with ten other bands pitted against them, they made their fifth attempt to win the most coveted award in the semi-pro. world—and this time they did it.

Our picture shows them during their first-on-the-bill performance; the trophy they had tried so hard to win four times before is on the stage in front of them.

Three hours later it was theirs—with four points to spare.

Behind them came the Jack Kirkland Band from Stockport. Third, knocked out of second place by one point, was the Jimmy Heyworth Orchestra from Burnley—last year's winners.

FULL REPORT IN CENTRE PAGES.

FRENCH AIRPORT STRIKE MAY HIT 250 LOUIS FANS

TWO hundred and fifty Louis Armstrong fans who have fixed to fly to Paris to see the trumpet star and his All-Stars were at presetime anxiously awaiting news of the Paris airports strike which threatens to call off the flights.

The trips have been arranged by the National Jazz Federation and Thos. Cook and Son, Ltd., to cover the week-ends of November 25 and December 2.

A spokesman for Cook's told the MM: "We confidently expect the strike to be over before the first trip. If not, we shall probably try to arrange surface transport. We don't think the fans will be disappointed."

Harold Pendleton, secretary of the NJF, said: "We are naturally concerned about the strike, but our agent, Dennis Dubens, is informed from reliable sources in Paris that it should be settled this week-end."

DELANEY IN WEST END NEXT AUTUMN

ERIC DELANEY'S West End show—tentatively titled "Delaney's Delight"—will probably open next autumn. Eric and the Bristol industrialist who is backing the show reached final agreement this week, and contracts are expected to be signed before the end of the month.

The show will be the first built round a dance band to go into the West End since the war.

Eric intends to scrap his existing production numbers and design a completely new setting for the show.

"I shall have nearly a year to plan suitable numbers," he says. "The show we toured with this year was very successful, but I have learned a lot and I intend to put this knowledge into the new show."

Meanwhile, Eric was among stars who joined in first anniversary celebrations at the New Downbeat Club, Manor House, on Monday night.

Our picture shows him (second right) blowing out the birthday cake candles with (l.-r.) bandleaders Tubby Hayes, Vic Ash and Ronnie Scott.

—AND HERE HE IS AT THE DOWNBEAT

Richard Crean dies after stroke

Bandleader Richard Crean, who conducted the London Palladium Orchestra in the early 'thirties, died from a stroke at the week-end. He was 76.

Richard Crean, who had been broadcasting for over 17 years, was once known as vaudeville's No. 1 bandleader.

They ALL play the most famous of all Snare Drums THE AJAX

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BILLY LOCH	Harry Gold & His Pieces of Eight
RONNIE VERRELL	Ted Heath & His Music
BASIL KIRCHIN	The Kirchin Band
ANDY WHITE	Vic Lewis Orchestra
RAY COOPER	Joe Loss Orchestra
BOBBY ORR	Malcolm Mitchell's Orchestra
JACK PARNELL & FREDDY ADAMSON	Jack Parnell's Orchestra
MIKE NICHOLSON	Sid Phillips' Band
BOBBY KEVIN	Oscar Rabin's Band
JACK PEACH	Harry Roy's Band
PHIL SEAMEN	Ronnie Scott's Orchestra
JOCK CUMMINGS	B.B.C. Show Band
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STEVE RACE

A MUSICAL MARRIAGE WILL NOT TAKE PLACE...

A slight case of disagreement about Modern Jazz

"THINKING musicians everywhere believe that eventually, step by step, jazz and straight music will unite to form an entirely new departure in music," wrote Maurice Burman in the 5/11/55 issue of this paper.

I'm afraid I don't agree with him.

The right terms

Let us first get our terms right. By "jazz," in this context, we mean the whole cycle of music from the early New Orleans cradle to the Kenton - Graas - Tristano solos of today. By "straight" music we mean, I suppose, contemporary art music of what might be called the symphonic kind. Straight, serious, art music—let's not argue about a word.

ON THE LEFT—BURMAN. *"Thinking musicians, everywhere, believe . . . that jazz and straight music will unite," he wrote.*

I don't think they will ever unite to form anything worth having. It is not just that their aim is to scale the heights, while ours—all too often—is merely to tickle the palate or line the pocket. They share no more than the barest possible common ground of all music.

Both consist, strictly, of musical notes assembled in order—and there the likeness ends. The worlds of jazz and straight music are not linked by a mutual search for beauty of sound, perfection of form, or even depth of experience. They consist of different things, and are directed towards different ends. They are kicking into opposite goals.

With all respect to the people who believe in this eventual unity, I cannot help feeling that, in many cases, they are lacking in knowledge of one type of music or the other.

No more sense

The jazzman who knows little of contemporary music, beyond its curiously grating sound, is naturally prone to think that the two are converging, since so much modern jazz makes no more sense to his ears than the latest atonal innovation.

If Kenton's "This Modern Age" and Hindemith's "Mathis der Maler" are both outside his ken, he only needs a little encouragement to be convinced that a musical marriage is about to be solemnised. "After all, they sound alike," he says, forgetting to add the words: . . . to me."

Amalgamation?

It works the other way round as well. A musician of the straight school, listening to jazz with no intimate knowledge of its background, or feeling for its language, will hear only the musical sensations and the bizarre tone-colours of its brass mutes and saxophone sneers.

He needs expert little persuasion to believe that "Rio Grande" or the Liberberman concerto have amalgamated the essential properties of jazz and serious music.

As Maurice Burman went on to say: "In jazz it is the *player* who has the last word, not the composer." Conversely, he implies, in straight music it is the composer who has the last word, not the player.

Quite true; and that being so, how can the two ever achieve the unity he mentions in the first paragraph?

How can the essentially personal expression which is true jazz (of any period) blend with the "composer-first" law that has governed serious music from its birth to the present day? Since the two have always pursued parallel lines, is there much likelihood of their ever meeting?

I am afraid wishful thinking has a lot to do with it. The jazzman's constant search for respectability leads him to clutch at musical straws, and his excitement when X writes a blues in the 12-tone row, or Y features a saxophone in a symphony, is out of all proportion to their significance. He pays too much attention to effect, too little to content.

The claim that a piece of music merely sounds good is, in non-jazz circles, a very poor recommendation for its immortality.

Admittedly, jazz is growing technically more adult, though at what cost is a matter of opinion. The trouble with jazz musicians and straight musicians is that while we may fancy we are approaching them, they are not approaching us.

Not understood

As a matter of fact, the practitioners of serious music have now completely forsaken the ground on which we might once have met. The quest for "The Sound"—which once occupied the genius of such men as Debussy, Delius and Scriabin—has now given place, once again to the quest for intellectual and structural power, neither of which qualities is in the least understood by the jazzman.

There are even those who would say that it is his lack of appreciation on the upper level which makes him turn to jazz for expression.

On that question, even if I had space available, I would refuse to be drawn. The fact is that we and the contemporary musicians have sprung from widely different origins; we from popular and folk music, they from the great classical symphonies. For all the efforts of our *avant-garde*, the gap widens as each year goes by.

That I believe to be a fact, but it need not be a disquieting one so long as each makes the effort to appreciate the other's art. After all, parallel paths may never meet. But at least we can walk along them hand in hand.

ON THE RIGHT—RACE. *He disagrees. "It's only wishful thinking," he says. "Those parallel paths will never meet. . . ."*

NO PLUGS HERE FOR LITA AND GEOFF

THANKS and congratulations to Lita Roza for the manner in which she has introduced and sung each of her songs in the MM's own Radio Luxembourg series (9.00-9.15 p.m. every Tuesday)—and the same to Geoff Love and his Music for such perfect backings.

It is so refreshing to hear a popular song star *not* plugging his or her own records; since this series started, Lita has only sung two or three songs which she has been recorded herself. On some of these occasions has she been tempted to bring out that tiring phrase, ". . . which I have recently recorded."

Then again, Lita, Geoff and the MM. I hope these programmes will continue for many more weeks.—*Margaret Turner, Belfast.*

•

I WAS glad to see, in the reports of your various reviewers on the Armstrong concerts, the high praise paid to that abnegemely underrated jazzman, Edmond Hall.

To me, he epitomises all that is best in the Dixieland clarinet tradition, standing head and shoulders above all his predecessors and contemporaries, including the overrated Johnny Dodds.—*T. A. Murphy, Clontarf, Dublin.*

•

I SHOULD like to congratulate Peter Leslie on the wonderful articles (MM, 5/11/55) on Louis Armstrong. Everything he said was so true.

I spent the most exciting 22 hours of my life achieving my ambition to meet, see and hear Louis in the flesh on October 29—having the great good fortune to meet the All Stars on arrival at Schipol airport and travel with them to two concerts at The Hague and Amsterdam, and to anyone who may still be in doubt, I say, once and for all, Satchmo was, is and always will be the GREATEST thing that ever happened in jazz.—*Beryl Bryden, Dusseldorf, Germany.*

•

I WAS delighted to read Tony Brown's comments on the verbosity of Tony Hall at the NJF's Modern Concert at the Festival Hall (MM, 12/11/55).—*John Nicholson, Hove, Sussex.*

•

TONY BROWN'S caustic attack could be most instructive to Mr. Brown. Let him study his own comments closely, and he may see them in an introspective light and consider:

(a) Shaw's "The best reformers the world has ever seen are those who commence on themselves," and (b) "How few think justly of the thinking few! How many never think, who think they do!"—*E. Johnston, Blackpool.*

•

TONY BROWN'S criticisms of me were perfectly fair. A pity, though, that he did not confine his caustic comments to one paragraph. And devote his very valuable space to the people who really mattered—the musicians.

If Brown does not yet dig Dizzy Reece, I hope he will before long. Because he's missing so much. Also Katie Stobart, "Boogie" Gaynair, Perry Shanon, Pete Elderfield and Benny Goodman.

I shall always remember this concert. Not because of Brown's remarks. But for the discerning, warm and wonderful audience who made us all feel so at home, and who made us feel that our efforts were not in vain.

Maybe I did get carried away by the warmth of the audience, but it looks as if Brown did, too, on his typewriter.

Guess we are both guilty of verbal diarrhoea.—*Tony Hall, London, W.1.*

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Please send me full details of the new range of "Aristone" Guitars.
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EYES CLOSED . . .

HEY, NUT!

. . EYES OPEN.

THE Kirchin Band plays a number for our benefit in the dreary basement room. The tornado of sound beats against the walls with sense-numbing force, but Basil, at the centre, smiles beatifically. He's transported. Sticks flail skins without mercy. The cameraman cat-foots between sections, and freezes here and there in rigid contortion to flash a shot.

When silence comes, it tingles like the aftermath of an explosion.

Basil is, metaphorically, the first to open his eyes.

"All right?" he asks.

"Fine," says the photographer wryly, probing an ear with an anxious finger. "That'll do fine."

He makes it sound as definite as he can.

The vigour of the Kirchin band can be overpowering at close quarters. But it is that vigour that has carried it to success.

"People think it's a big band," says Basil. "But it isn't. Eleven men."

Then he moves in to confidential range. "Listen. Do me a favour. Can you use a picture of Ivor? I've brought some with me. He hasn't had much publicity lately. You know he's been ill. Honestly, we couldn't have got anywhere without him."

Tony Brown listens to Basil Kirchin and the year-old 'crew cut band'

"Use a picture of Ivor," said Basil. "We'd be nowhere without him." We oblige.

"Ivor," of course, is Basil's dad, and the steadying influence in his career.

You ask dubiously whether an Ivor Ian't an incongruity in front of such a young band.

"Don't you believe it," says Basil. "Not now. We've got him wearing sharp suits." He grins proudly. "The sharpest old dad in the business.

"Listen, that, I've learned things. You think I could have got by on my own? With a crew-cut? Who would have listened to me? I go into a dance hall and ask where my room is. They look me up and down and wave me away. "In the band-room," they say. *They don't say that to Ted Heath and they don't say it to Oscar.*

Not that Basil objects to being one of the band. He shares their coach, hotel, café, restaurant and jokes. But being treated by promoters as a bandleader is a matter of principle.

"They see me come off the drums sweating—with my collar open.

"Are you Mr. Kirchin? *Very disinterested.*

"They don't realise I have a job to do."

Dance hall and theatre managers sometimes take one look at the Kirchin band and fear the worst. The middle-aged tend to be wary of ardent young progressives. Yet the musicians, so Basil contends, are crazy about just one thing. Music.

"We carry three tape recorders with us. We record all our LPs. Mostly Negro bands. And we're always playing them. Sometimes we record the band. Mr. Kihtzer himself—Johnny Patrick, our pianist—sees to that."

But why be crew-cut, anyway, you venture.

"Are you kidding?" demands Basil. "I have my hair cut to stop losing it. I've nearly gone bald twice.

"Look at my clothes. Are they so loud?"

For a young musician they practically whisper. No. The fact is that Basil just looks young and sounds, at a casual hearing, irresponsible.

And the staid men who perched precariously on their own dignity, misjudge the Kirchin band, can go hang. Basil isn't changing.

"I'm going to be myself and play. That's the only way I'll succeed. A man always does a job better if he enjoys what he's doing.

"That's what everybody *misses* about the band. *The enthusiasm.* We're all enthusiastic. Look at today. We didn't get back from Plymouth until ten and I called this rehearsal for four. Nobody complained.

"Look. Can't you make this article about the boys in the band. Every time a journalist writes an article, it's about Ivor and me. They say the band isn't good copy. . . .

"And don't forget the boys. They're sold on the band." So we took this shot of bassist Ashley Kozak.

"The boys work hard and they are all keen, you understand. They're sold on this kind of music. An occasional beef, of course, but no real difficulty. They all know that the band has to be good to get anywhere.

"Listen. You thought the band was good at the Festival Hall? We thought it was lousy. I walked straight out afterwards. Couldn't speak to anyone. If you think *that's* good, I'd like you to hear it when it's *really* playing. . . ."

Basil can't stand those *other bands*—where the fellers creep on the stand and *just read.* Give him enthusiasts and you can keep your top session men.

The hands and feet that create the beat.

He cocks a mild eye in a ruminatively bitter face.

"That's one thing they can't say. We don't copy anybody—not even the Americans. We don't sound like any other band. We phrase our own way. And we do our own broadcasts and records. The only time we used a session man was for our first record. Bobby Pratt.

"'Flying Hickory' sold so well that Decca didn't release any more of our records for months.

"Jack Payne definitely 'made' the band. We never asked him to play a single record. Didn't even meet him until the series was over. I went up to thank him.

"Before that the band was flopping. We were down to a couple of hundred pounds.

"Gimmick? We didn't have one. Me, I wanted to play jazz all the time. Then we saw that mambo was getting the crowd, so we went out after it.

The Kirchin band has already established one modern precedent. It dispensed with music stands for the *Downbeat* commercial TV date and memorised its scores.

"The Heath boys said that Ted was really thrown by that," chortles Basil." We stole a march on him. Notice that Ted didn't use any music on Jack Payne's *Off The Record* last week?"

Then Basil goes off enthusiastically at a tangent

"This'll kill you. I'm writing a book—on the tape, of course. Benny Green's getting it down grammatically. 'West of Saigon.'

"No, wait. All the characters in the business are in it—all shrewd dating. Ted Heath, Tito Burns, Jack Nathan (very suave; sort of George Sanders touch). I've told them about it and they all think it's a giggle. Tony Crombie's a tough guy—and there's a Big Business syndicate—Harold Davison, Lew and Leslie Grade; the Lot.

"Big climax is where Tony corners Ronnie Scott (everybody thinks he's a mug, but he's *smart*) and pulls a gun. But Annie Ross throws herself in the way and takes the bullet. As she dies, she looks up into Ronnie's eyes: 'I did it for you, Ronnie,' she says.

"Tony sneers and taps the ash from his long cigarette-holder. "Very touching,' he says. . . ."

DRUMS AWAY!

More articles of special interest to drummers appears on pages 17, 18, 19 and 20.

Who's Where

(Week commencing November 20.)

Ronnie ALDRICH and Squadronaires
Sunday: Odeon, Guildford
Friday: East Walthamstow
Saturday: Empire Rooms, Tottenham Court Road

Kenny BAKER
Week: Empire, Nottingham

Tony BRENT
Week: Empire, Leeds

Ray BURNS
Week: Alhambra, Bradford

Jerry GOLDNHA
Week: Empire, Finsbury Park

J'w DANIELS and Band
Monday: Liverpool
Tuesday: Rochdale
Thursday: Whitley Bay
Friday: West Hartlepool
Saturday: Kettering

Eric DELANEY and Band
Sunday: Victoria Hall, Hanley
*Tuesday: Palais, Wimbledon
*Thursday: Regent Ballroom, Brighton
Friday: Savoy Ballroom, Southsea
Saturday: Corn Exchange, Wigan

Nat GONELLA
Week: Theatre Royal, Portsmouth

Johnnie GRAY and Band of Day
Thursday: USAF, Burtonwood
Friday: Majestic Ballroom, Barnoldswick
Saturday: USAF, Burtonwood

Dennis HALE
Week: Empire, Finsbury Park

Tubby HAYES and Orchestra
Tuesday: Orchid Ballroom, Purley
Saturday: Gerrard

The KIRCHIN Band
Wednesday: USAF, Bruthorpe
Thursday: Cresta Ballroom, Luton
Saturday: New Ballroom, Guildford

Harry LEADER and Orchestra
Thursday: Odeon, Grimsby
Friday: Town Hall, Huddersfield
Saturday: USAF, Upper Heyford

Vic LEWIS and Orchestra
Sunday: Theatre Royal, Bolton
Friday: Drill Hall, Gainsborough
Saturday: USAF, Greenham Common

Dennis LOTIS
Week: Empire, Sunderland

Bill McGUFFIE
Week: Alhambra, Bradford

Bobby MICKLEBURGH and Band
Sunday: Southampton
Thursday: Cambridge
Friday: Winsford
Saturday: Maidstone

Malcolm MITCHELL and Orchestra
Monday: Aylesford
Friday: Leyton

Sid PHILLIPS and Band
Week: Playhouse Ballroom, Glasgow

Ronnie SCOTT and Orchestra
Sunday: Odeon, Watford
Monday: Corn Exchange, Bedford
Friday: Town Hall, Birmingham
Saturday: Palais, Lowestoft

Dave SHAND and Band
Thursday: Royal Albert Hall
Friday: Poole
Saturday: Hinckley

Dickie VALENTINE
Week: Hippodrome, Birmingham

Frank WEIR and Orchestra
Sunday: Northampton
Monday: Bournemouth
Tuesday: Southport
Wednesday: Derby
Thursday: Barrow
Friday: Holywell
Saturday: Ossmbran

Josh WHITE
Sunday: Newcastle
Week: Empress, Brixton

David WHITFIELD
Week: Empire, Liverpool

Tommy WHITTLE Orchestra
Sunday: Palace, Reading
Friday: Queen's Hall, Preston
Saturday: Winter Gardens, Morecambe

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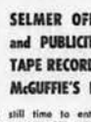
"Clavioline Concerto"

AND WIN CASH PRIZE



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Look out for Bill McGuffie's Philips recording of "Clavioline Concerto." Issued Dec. 1st on P.B.529.

All you need is an

ENTRY FORM

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Listeners' Crisis!

RADIO - - by Maurice Burman

A GRAVE domestic crisis occurs in many British homes every other Monday at 7.30 p.m. precisely. For, at that time, *Journey Into Space* commences on the Light Programme and *Off The Record* on BBC Television. The men want to listen to "Journey," the women to Jack—and so the battle is joined.

Of course, the women win. I've heard harrowing tales of husbands retiring to their bedrooms to lick their wounds and listen-in on their bedside sets. Even crueller are the cases where the men are forced out into the cold to sit sulking by their car radio sets.

An armistice of some sort, however, is reached this way. But what happens when there is only one radio set—and it is in the same room as the television? Well, the female section of the family carries on as usual, while the old man has the radio turned down almost to nil and flattens his ear against the speaker.

But real frustration occurs for the whole family when everybody wants to hear both programmes. And so they scamper from one instrument to the other, trying to hear everything—and finally finish up having heard nothing.

As the BBC is to blame, it ought to do something about it and alter the time of one show, so that peace can be restored once more to our domestic hearths on a Monday night.

Don't ask me which show should be changed; I want to live in peace, too.

☆

THE SONG'S THE THING. PATTI LEWIS. 6 p.m. MONDAY TO FRIDAY.

THERE was a time in my extreme youth, when I thought that if a musician was good at jazz, then it followed that he would automatically possess good taste in music, books, clothes and conversation, have a unique sense of humour, and generally be a Burman.

Time has shown me, of course, that it ain't necessarily so—by a long chalk. But one thing is correct: when a person is basically a jazzer, he or she will possess good taste in choosing songs.

From my point of view, and that is from a view of style, phrasing and jazz feeling, Patti Lewis leaves all the other singers who have so far appeared on this programme standing. She is a real dance band vocalist in the best sense, where the others are simply pop singers.

And because of this, she can't but help having a better "feel" for the good song. So, on these shows, we heard numbers like "Louisiana Hayride," "Summertime Longing In," and "Back In Your Own Backyard," intermingled with the better type of today's pops.

I like Patti's singing very much, although I realise that she has technical faults, such as a sometimes faulty enunciation and lack of clarity in vocal tone. (She also spoke too much between the numbers.)

I hope Patti achieves all her ambitions without having to compromise on her natural talents.

☆

WORLD OF JAZZ. BLIND DATE. 10.30 p.m. 11.15.

STEVE RACE, who was asked to comment on and identify the various records played on this programme, had to put up with a great deal of West Coast dithyrambicism.

And he came out of it very well.

Among this West Coast junk was a frightful thing by John Graas, a mixture of modern "straight" music and jazz, with no value whatsoever.

The new school of jazz has certainly taken the wrong turning. Which leads me to suggest that now is the time for someone in Europe to take the lead. And that means us.

☆

JACK PARNELL AND HIS ORCHESTRA. 11.15 p.m. 7/11/55.

LIKE many of us, deep down in me I am apt to think when a British band does a bad broadcast, how uncomfortable I'd feel if I knew a good American musician happened to be listening-in.

This was one time however, when I was hoping that a GAM was listening-in. For Parnell gave one of the best shows I've heard for a long time. He not only played a first-rate programme, but also had a first-rate band with which to play it.

As proof, I heard Ted Hunter's exquisite trumpet in "My Funny Valentine." Now this broadcast was going to be outstanding, intriguing arrangements, skilfully played, dead-on precision from the sections; plenty of swing from everybody—that's what made this show so successful.

Top Tunes

1. BLUE STAR (A) (1/6d.) Chappell
2. THE YELLOW ROSE OF TEXAS (A) (1/6d.) Maddex
3. THE MAN FROM LARAMIE (A) (1/6d.) .. Chappell
4. HEY, THERE! (A) (3/-) Frank
5. HERNANDO'S HIDEAWAY (A) (2/-) ..... Frank
6. TWENTY TINY FINGERS (A) (1/6d.) .. Francis Day
7. EVERYWHERE (B) .. Stern
8. I'LL COME WHEN YOU CALL (B) (2/-) Michael Reine
9. LOVE IS A MANY SPLENDORED THING (A) (1/6d.) Robbins
10. I'LL NEVER STOP LOVING YOU (A) (1/6d.) .. Robbins
11. EVERY DAY OF MY LIFE (A) (1/6d.) ..... Robbins
12. THE DAMBUSTERS' MARCH (B) (2/6d.) Chappell
13. SUDDENLY THERE'S A VALLEY (A) (2/-) Aberbach
14. GO ON BY (A) (1/6d.) Shurdird
15. EVERMORE (B) (2/-) Rogers
16. CLOSE THE DOOR (A) (2/-) Duchess
17. CHRISTMAS ALPHABET (A) (2/-) ..... Pickwick
18. MEET ME ON THE CORNER (B) (2/-) ..... Berry
19. THE BANJO'S BACK IN TOWN (A) (2/-) .... Leeds
20. SEVENTEEN (A) World Wide

A—American; B—British;
(All rights reserved.)

SongSheet

WE hear a lot of talk about plagiarism in the popular song world, but this is not nearly as common as we might imagine, at least in connection with similarities in phrases of lyrics or music written by two different authors or composers.

There is, however, a common practice in vogue with certain vocalists (mostly comedians) which almost amounts to plagiarism in another form.

These artists cash in on the popularity of a song which may be sitting on top of the Hit Parade by having a parody written, which usually makes some derogatory reference to the title of the song; the melody of a Hit Parade topper is used with a new set of words, and the point is gained in each successive line by the title having some apt bearing on a humorous situation.

These parodies are detrimental to the original song, and publishers try to keep this practice in check. All requests to parody any published song must be referred to the publishers, and most BBC producers co-operate with them in this respect before a parody can be broadcast.

Such titles as "Little Things Mean A Lot," "Some Enchanted Evening," "Stranger In Paradise," and so on; obviously lend themselves to parodies—whereby the insistence of the known melody theme, with an added comedy lyric, creates a laughable situation.

★

To me, it seems unfair that an artist should obtain material working material in this way at no cost to himself whatsoever, and at the same time the instrumental in putting up to ridicule a popular song written in serious vein.

Another unjust practice, to my mind, is the "borrowing" of a song title for use in advertisements by national advertisers.

The use of an old or popular Top Ten title phrase, often in a pun-ning way, draws attention to the product advertised in an amusing takable fashion. But although permission may have been given for such ingenious usage, the publisher (and thus the writer) gets nothing from it.

Unfortunately, there is no copyright in an actual title—but I think it is time the Music Publishers' Association formed some sort of scale of fees for the use of any part of a song, when used by national advertisers in their campaigns.

A schedule could be drawn up: so much for the title itself, so much for part use of the lyric or melody, and so on. Commercial TV is already paying quite handsome sums for the use of songs, whereby the title and melody become an automatic plug for the advertised product.

The linking up of comedy situations with the titles of current hits is today part of many a BBC script, to take another example. I think all such uses should come under control of publishers—and, through this, songwriters would benefit accordingly.

★

One more circumstance which leads to publishers losing their fees often comes about through sheer ignorance and this concerns the compiling of Performing Right Society returns. To illustrate this point, I pick out one song which has suffered badly in the past.

"Happy Birthday To You," in fact, part of the Keith Prowse catalogue, is not entered on the PRS sheets by dozens of band leaders. I suppose familiarity breeds contempt—and perhaps, absent-mindedness—but I must point out that this work is copyright!

Usually, of course, only about eight bars of the melody are used—but in every case it should be entered on the PRS forms when details of the programmes played are compiled.

All these points provide unfair situations detrimental to a publisher's welfare—and, naturally, if a publisher is prevented from collecting all his just dues, then he cannot pass on the benefit to the writers of a song.—*Hubert W. David.*

SONGWRITERS!

This coupon enables you to get free advice on any one song or lyric you may have written, or an answer to a songwriting query.

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The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until December 3 for readers in Britain; until January 3, 1956, for foreign and Colonial subscribers.

JAZZ on the AIR

(Times: GMT.)

SATURDAY, NOVEMBER 19:
11.30-12.0 midday A 1: Homage to Armstrong.
12.30-12.45 p.m. C: Dutch Swing College Band.
3.0-3.30 N: Jazz Library.
3.50-4.15 C: Mainly Modern.
4.30-5.0 Z: Swing Serenade.
4.30-5.0 F 1: The Living Jazz.
6.0-6.15 A 1 2: Hall Johnson Choir. Wings over Jordan, etc.
6.45-7.30 M: Jazz Club.
7.30-8.0 J: Top Pops in USA.
8.0-10.0 and 10.5-11.0 A 1 2: Bassoly Concerto . . . 1st Paris.
8.15-10.3 P 2: Rhythm Session.
9.30-11.0 I: Edelhagen, Combos, Disco, etc.
10.10-10.30 Y: Jazz 1955.
11.5-12.0 J 1: E-J Shows (nightly).
11.30-12.30 a.m. W: Jack Jackson.

☆

SUNDAY, NOVEMBER 20:
6.5-7.0 a.m. J: Top Of The Morning.
10.30-11.25 J: Sunday Symposium.
1.15-2.0 p.m. DL: British Band Box.
2.45-3.30 A 1 2: Clayton, Krupa, Hinan, Young.
4.0-4.30 Z: Basie, Bachet.
5.0-5.15 W: Glenn Miller.
8.30-9.35 E: N. O. Jazz. 9.0 Jazz Records.
9.25-10.0 C 1: For Jazz Fans.
9.45-10.0 F 4: For Jazz Fans.

☆

MONDAY, NOVEMBER 21:
8.30-9.0 a.m. J: DJ Shows (daily).
10.30-11.30 J: As above.
12.0-12.30 p.m. J: Martin Block (daily).
12.30-12.45 J: Strictly From Dixie.
3.15-3.0 J: Bandwagon (daily).
7.30-7.45 V: Artistry in Rhythm.
8.30-9.0 W: Music For Moderns.
9.10-9.55 B: West Coast Bop.
9.10-9.45 B: Kid Ory by Panassié.
9.30-9.50 C: The Jazz Pattern.
9.45-10.0 J: Blues For Monday.
10.30-11.0 J: Cool Castle.
10.45-11.0 DL: British Jazz.

☆

TUESDAY, NOVEMBER 22:
8.30-8.50 p.m. O 3: Classic H.O. Jazz.
9.30-9.45 P 1: World Of Jazz.
9.0-9.15 W: Lita Rosa, Geoff Love.
9.10-9.55 B: Jazz Concerts.
9.10-9.45 B-DL: The Real Jazz.
9.45-10.0 J: Mood For Moderns.
10.5-10.45 A 1 2: New Trombones, Sonny Rollins, Herman.
10.30-11.0 DL: World of Jazz.
10.30-11.0 J: D-J Shows.

☆

WEDNESDAY, NOVEMBER 23:
12.30-12.45 p.m. J: Strictly From Dixie.
9.0-9.30 F 3: Jam Session.
9.10-9.55 B: Jazz in Europe.
9.30-10.0 P 4: Jazz Commentary.
9.30-10.0 E: Gordon and Soanier.
9.45-10.0 Z: Dixieland.
11.5-12.0 O: Jazz News.
11.10-12.0 I: Edelhagen, Chet Baker Quartet From Mainz.

☆

THURSDAY, NOVEMBER 24:
8.10-8.45 p.m. DE: Humphrey Lyttelton's Band.
8.30-8.50 F 3: Jazz Anthology.
8.30-9.0 P 3: For Jazz Fans.
9.10-9.55 B: Middle Period Jazz.
9.10-10.0 I: International Disc Review.
9.30-10.0 P 4: Let's Have a Swing.
9.45-10.0 J: Mood For Moderns.
10.5-10.45 P: Jazz By Stuttgart.
10.25-11.0 C: AVRO Jazz Club.
10.35-11.0 H 1: JATP.
11.5-11.30 U: Harry McGuinness Modern Jazz Group.

☆

FRIDAY, NOVEMBER 25:
3.0-3.30 p.m. I: Brown, Farmer, Baker, etc.
8.10-8.55 B: Jazz Developments.
9.30-10.0 G: Jazz Club.
10.30-11.0 J: Jazz International.
10.35-11.0 H 2: JATP.

☆

EVERY NIGHT:
5.0-6.0 T: This Is Music, USA.
11.3-12.57 a.m. A 1 2: Night Route.
Midnight Onwards E-H-I-P-Q-R: Light and Dance Music.

☆

KEY TO STATIONS AND WAVELENGTHS

A: RTF Paris-Inter: 1 — 1829m, 48.9m; 2—193m.
B: RTF Parisien: 206m, 218m, 218m, 259m, 445m, 499m.
C: Hilversum: AVRO/VARA 298m.
D: BBC: E-European 224m; L-Light 1500m, 247m.
E: NWDR: 300m, 189m, 49.38m.
F: Belgian Radio: 1—484m; 2—324m; 3—267m; 4—360m.
G: Austrian Radio: 1 — 337m; 2—302m, 816m.
H: RIAS Berlin: 1—302m; 2—407m, 49.24m.
I: SWF Baden-Baden: 298m, 383m, 195m.
J: AFN: 344m, 371m, 347m, 32.8m.
K: SBC Stockholm: 1371m, 358m, 245m, 305m, 305m, 49.46m.
M: Copenhagen: 283m, 210m.
O: BR Munich: 375m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 506m.
R: RAI Rome: 335m, 290m, 269m, 207m.
S: Europe 1: 1047m.
T: Washington: 20.8m, 41.47m.
U: Radio Eireann: 531m.
V: WRUL Boston: 19, 25, 31m. bands.
W: Luxembourg: 208m.
Y: SBC Lugano: 568.6m.
Z: SBC Geneva/Lausanne: 283m.

—*F. W. Street*

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*Pink Elephants
Poor Butterfly
Puttin' on the Ritz
Say it with Music
Shine On Harvest Moon
Somebody Stole My Gal
*Some of These Days
*Sweet Jennie Lee
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Wonderful One
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THESE MEN GET A RAW DEAL

SO far as a broadcast or a recording is concerned, the recording engineer—commonly known in the profession as the "balance man,"—is about the most important person in the studio, next to the artists themselves. However good a vocalist or band might be, it is the balance man who actually gets the sound on to the record or airwaves.

The job demands skill, knowledge—and sympathy. In fact, if you're a vocalist and the balance man is *not* sympathetic towards your efforts, then you might just as well put your hat on and go sadly home.

It might be thought then that the "man in the box" is in a pretty powerful position, able to demand a high salary or to change a job freely if he happens to be in the top class. Not a bit of it!

JACK PAYNE's *Just For The Record*

In my opinion, a good man at this job is worth his weight in gold, but it was with considerable surprise that I learned the other day how ridiculously little many of them earn in relation to the make-or-break nature of their work.

And that's not all.

I understand on good authority that an arrangement exists between all the leading our recording companies which virtually prevents technical staff from changing their jobs. It works quite simply. Each company promises not to make offers to, or engage, technical personnel from the other.

So the balance man has to accept his comparatively meagre earnings without getting the chance to bargain. He takes it, or leaves it. And if he does leave it, then h's chances of getting another position within the very restricted recording or broadcasting field are slender indeed.

It may seem ridiculous, but when I learned this, I felt quite angry.

BOOM

A FEW weeks ago, I remarked in this column on the fantastically high takings of the recording industry in this country. There has been a boom in sales.

And, last week, it was announced that prices would be raised in addition to the recent Purchase Tax increase.

I very much doubt whether the poor old balance man is going to gain from it. Yet he can rightly claim to be responsible to a large degree for the success of any particular record in a world where the "noise" is considered so important.

Make no mistake, the existence of a pact between record companies not to "poach" these men is a very significant acknowledgment of their tremendous importance in the set-up.

Some people believe that the artists and recording managers are the important key men in the recording industry. Occasionally this belief is shared by the A. and R. men themselves!

Judging by what some of them produce, one or two are grossly overpaid. Think of the copying that goes on and ask yourselves how much responsibility belongs to the A and R men!

Just consider for a moment the number of young vocalists who are allowed to record. This is what I call random shooting at the target of public taste. Pire enough bullets and one of them is bound to hit the mark. But, believe me, the man who really knows his job doesn't work on those lines.

And the balance man, the one who does know his job and whose skill sometimes turns a potential flop into a hit record, is more often than not underpaid and prevented by secret agreements from doing much about it.

No wonder some people call recording a racket!

CRISIS

AT the rehearsal for *Say It With Music*, Johnny Dank worth's lead trumpet, Derrick Abbott, was taken ill. He'd had pleurisy once and was rather afraid that he was in for it again.

Of course, he went off to the doctor, and Johnny carried on as best he could.

But, here's a real indication why Johnny, his high musical reputation apart, is respected so much as a person. His one concern was for the musician—and however important the rehearsal and broadcast were, they came second to the well-being of one of the men in his band.

I'm glad to say, however, that Derrick's fears were not confirmed. He was able to play the session.

PROMISING

AMONG a number of newly formed vocal groups, keep an ear open for the Jackpots. Given the right handling and opportunities, I believe they will do very well.

Incidentally, we're carrying on with the policy of using some "near-successful" singers in *Off The Record* and *Say It With Music*—people like Don Lane, Dennis Hale, and so on, who are perhaps on the threshold of fame.

We do this for three reasons: (1) In the interest of novelty, we think it pays to bring in a strange voice and a fresh style among the familiar stars. (2) To cover the record business fully we feel bound to look out for the up-and-coming folk. (3) We know that viewers take kindly to the notion that young people should be given an opportunity to show what they can do.

Apropos the last reason, it is worth bearing in mind that many of the Big Names Of Television have actually been made on television. It therefore follows that a very minor recording artist could suddenly click on the home screens. It is this that makes the new medium so exciting to work in.

CHIDING

SAY IT WITH MUSIC has, once again, the "prediction" spot in which each week Glyn Jones, our producer, and I endeavour to pick a song destined for the Hit Parade. A friend of mine chided me the other week with studying the Best-Sellers charts in *Billboard* and similar American trade papers, and basing my opinion of the song on the success it had already achieved in the States.

That's not true. Eleven of the thirteen songs we picked in the last *Say It With Music* series did, in fact, get into the British Hit Parade—but these included Continental and home-produced numbers, as well as those from America.

We only use one standard of judgment. All the songs we select must have "hit quality."

ADULATION

LET'S face up to it: so many pop song stars rely more on tricks—style, if you like—than on natural vocal talent. And if one compares the fantastic adulation given to Johnnie Ray by the teenagers with their almost complete apathy towards many singers who have far greater vocal talent than Johnnie, the world seems just a bit mad.

There must be something in Johnnie Ray's act calculated to stir palpitations to adolescent hearts. They simple *can't* love him for his singing alone!

NAUSEA

THE biggest bee in my bonnet at the moment is the commercialisation of religion by Tin Pan Alley. We now have two new profit catchers in "The Bible Tells Me So" and "He"—and Alley of song induces in me something very close to nausea.

It is not that I have strong views on religion. I just can't stomach the insincerity, the idea that a singer can effect a synthetic piety and then smugly watch his or her bank balance grow on the strength of it is too much for me. Not that I blame the singers alone. They are merely the end-product—the mouthpiece, if you like—of a vast commercial organisation. Somehow, I can't accept this setup as part of a genuine religious revival.

Johnnie Ray. Teenagers give him fantastic adulation, says Jack Payne, yet are apathetic to many singers who have greater vocal talents. What is it about him that gives palpitations to adolescent hearts?

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That LP quarrel

UNLESS the recording industry in this country is prepared to overhaul its present methods, collectors of Jazz LPs will continue to suffer the high prices which have been the subject of recent complaints in the MM.

Without knowing contractual details, it is obvious that London issue Jazz Archives series from Riverside; HMV issue Jazz from "X" vault originals by Victor; Columbia issue Clef, and so on—exactly as they appear in the U.S.

But British firms forget that, with tax, their product becomes a good deal more expensive than the original. Although Riverside retail at $3.98, "X" sell at only £2.98. And since price-cuts were effected on American LPs about a year ago, the industry has been considerably boosted.

It is up to the British firms to issue some sort of explanation to collectors, who are tired of such bad value foisted upon them.—*David Wylie, Edinburgh 7.*

★

IN the LP playing-time argument, Mr. N. T. Buckley brings in the point about where the grooves should finish in relation to the centre of the disc. Surely, though, the one thing that decides the playing time is the distance of the grooves from each other?

It may seem incredible, but Side 1 of the Teddy Wilson "Piano Moods" LP, on Philips, runs for 14 minutes, with a playing surface of 46 square inches; while the "Let's Split" side of Jazz Studio One, on Brunswick, runs for under 14 minutes with a playing surface of 78 square inches!

Both these recordings end at about the same distance from the centre hole. So, with closer grooving, the Clefs could have run for far greater lengths of time than they do.—*Roy Peters, Bristol 8.*

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JAZZ DISCS

reviewed by Peter Leslie, Max Jones, Mike Nevard, Tony Brown, Jack Hutton, Sinclair Traill and Ernest Borneman

OSCAR PETERSON PLAYS ELLINGTON (LP)

John Hardy's Wife; Sophisticated Lady; Things Ain't What They Used To Be; Just A-Sittin' And A-Rockin'; In A Mellow Tone; I Got It Bad, And That Ain't Good; Prelude To A Kiss; Cotton Tail; Don't Get Around Much Anymore; Take The "A" Train; Rockin' In Rhythm; Do Nothing Till You Hear From Me.
(12 in. Columbia Clef 33CX10076—30s. 7d.)

(Am. Norgran)—**Peterson** (pno.); **Barney Kessel** (gtr.); **Ray Brown** (bass). Possibly circa 1954. USA.

BRILLIANT though he is, Oscar Peterson is not a conspicuously original pianist.

A series, therefore, in which he plays the works of various jazz composers—permitting him to act more as interpreter, less as the creative artist—is all to the good from the listener's point of view.

"Peterson Plays Ellington," first of a series of ten such LP's to be issued in Britain, underlines this fact by giving full scope to Oscar's undoubted talents for whirlwind musicianship and thematic embroidery.

Ellington's compositions, of course, give Oscar a head start—but, in support of the point above, it is interesting to note that Peterson's less effective passages are always those in which he plays tunes written expressly for particular instruments: the statement of "Just A-Sittin' And A-Rockin'," for instance, where he never surmounts the initial disadvantage of trying to make the tune considered as a breathy saxophone theme, and "Do Nothing Till You Hear From Me," originally written as "Cootie's Concerto," where the entire accentuation and character of the piece depends on the tonal variations obtainable from a trumpet.

Then, apart, all the tracks are scintillating. Peterson, while faithful to the mood of the originals, does not adhere slavishly to their form, and—aided by a discreet but powerful accompaniment from Kessel and Ray Brown—attains a really tremendous beat from the faster numbers, and an equally satisfactory, beautifully relaxed swing on the slows and mediums.

Three tracks I particularly liked. In "Cottontail," taken much faster than usual, Oscar builds up a series of coruscating patterns punctuated by stabbing left-hand accents rather reminiscent of Billy Kyle, in a devastating rhythmic tour de force.

"Don't Get Around" is noteworthy for a brilliant "suspended phrase" passage of mounting complexity—even including a quote from "Rockin' in Rhythm," which follows it!

And "A' Train," in similar vein, seems to have been one of those recordings in which the pianist, suddenly enamoured of a particular phrase, takes it up a second time, teases it, explores it to its logical conclusion—and then throws it away, only to repeat the performance with the next one. Most exhilarating.

Minute after minute of piano can get boring. But this LP is exciting enough to make one wish that even such a good artist as Kessel would stop soloing and let Oscar get on with it.—P. L.

★

CHRIS BARBER'S JAZZ BAND (EP)

Texas Rag (a); Gypsy Meeting Blues (a); Brownskin Mama (b); Blue Sunshine (b).
(Jazz Today JT.E102—11s. 10d.)

(a) Pat Halcox, Ben Cohen (cornets); **Barber** (tmb.); **Monty Sunshine** (cltt.); **Lonnie Donegan** (bjo.); **Jim Bowden** (drs.); **Jim Bray** (bass). London. 18/3/55.

(b) Cohen and Bray out. **Barber** plays bass. London. 12/1/55.

THE first two sides boast an additional cornet, the band producing a fuller sound than usual in consequence. The addition of a brother brassman would seem to give Halcox confidence, for he blows here with much greater freedom than he normally does, and sounds a deal better than on the reverse.

Taking this into consideration, "Tuxedo" is one of the best sides this band has made. The tempo is fast; the ensemble passages fairly tidy; and the breaks, as played by the front line, are nicely timed and taken with spirit.

"Camp Meeting," although again attacked with gusto and a good eye for the melody, relies too much on the old Oliver version for comfort. I like the slick efficiency of the double cornet lead, but really nothing happens throughout to excite either the listener or, evidently, the musicians taking part.

The reverse has Barber switching from trombone to bass, and although he is quite proficient on this instrument he has little effect on the too-stiff rhythm section.

The two-piece front line of Halcox and Sunshine, after a few playings, bored me. Sunshine plays with such smooth efficiency that one almost forgets to listen to him—his methods seem passionless and quite without heat. Halcox's solo on "Brownskin" is very prosaic, and he does hardly any better on "Blue Sunshine."

It would be nice to be able to say that here was splendidly played jazz in the traditional manner, but, unhappily, I can only say that, with the exception of "Tuxedo," these are not bad for a British band.—S. T.

★

BENNY GOODMAN AND HIS ORCHESTRA (EP)

I Gotta Right To Sing The Blues (365164) (a); Ain't Cha' Glad (365165) (a); Dr. Heckle and Mr. Jibe (365166) (b); Texas Tea Party (365167) (b).
(Columbia SEG7086—10s. 5½d.)

(a) Charlie Teagarden, Manny Klein (tpts.); **Jack Teagarden** (tmb., voc.); **Art Karle** (ten.); **Benny Goodman** (cltt.); **Joe Sullivan** (pno.); **Dick McDonough** (gtr.); **Artie Shapiro** (bass); **Gene Krupa** (drs.). New York. 15/10/35.

(b) Frank Froeba replaces Sullivan. New York. 27/12/35.

HERE are four very pleasant old sides. They are by no means world-beaters, but all show off the talents of Jack Teagarden to a high degree.

Throughout these tracks he is in great form. His playing of the blues stamps him as a musician of sensitivity, and his singing voice, tinged with its husky Texan drawl, is most captivating.

"I've Got A Right To Sing The Blues" might well have been specially written for him, and he obtains the greatest possible effect from the better-than-average lyrics. He also deals excellently with his own pieces, "Texas Tea Party" and Dick McDonough's ode to the bibulous Dr. Heckle and partner.

But Teagarden apart, the record is not too strong. Joe Sullivan contributes good piano and Benny Goodman plays some pretty, if rather ineffectual, clarinet; but the rhythm is surprisingly lifeless and the trumpet playing very undistinguished.—S. T.

★

PEREZ PRADO AND HIS ORCHESTRA

Mariem Monroe Mambo (Prado) (Am. Victor 20-5-6951).
Stamp Mambo (Adler, Ross) (Am. Victor 20-P3-5120).

(HMV POP160—6s.)

In A Little Spanish Town (Wayne) (Am. Victor 21-P3-5041).
O'er Si Bon (Betti, Scelsi) (Am. Victor 21-P3-5041).

(HMV POP195—6s.)

IT may be HMV's deliberate intention to issue nothing but pop numbers on its new Red series—and in that case we have no right to complain that these are far and away the worst mambos yet recorded by Perez Prado. This, in fact, is no longer the Prado of "Que Te Parece, Cholito," the Prado who created a sensation by turning out of the mambo by juxtaposing the most lilting of tunes with the most ferocious brass and the fiercest percussion in Cuban history.

None of that contrast—the very heart of the mambo—is left in these four tunes. "Mariem Monroe Mambo," which is closest to the Prado tradition, is a poor steal from some of Prado's earlier compositions. It has a degree of vigour and originality, but it has nothing to set against the vigour: no contrast: no charm, no tune, no vocal.

The lesson that Prado has learned from Ellington is one forgotten: this is music with one musical thought only. The interweaving of two or three themes, the contrasting of lyrical and percussive elements, the dramatic structure that moves to a climax—none of these characteristics which marked Prado's early work are left in these late pop numbers.

When are HMV going to give us those long-promised LPs of early Prado music which will show the local *aficionados* how fine a composer they lost when Perez became "Perez Prado"?—E. B.

★

BENNY CARTER (EP)

I've Got The World On A String; Gone With The Wind; Long Ago And Far Away; I Get It Bad, And That Ain't Good.
(Columbia-Clef SEB10010—11s. 1½d.)

(Am. Clef)—**Carter** (alto); **Oscar Peterson** (pno.); **Barney Kessel** (gtr.); **Ray Brown** (bass); **J. C. Heard** or possibly on some tracks **Buddy Rich** (drs.). Released America, autumn, 1953. USA.

BENNY CARTER (LP)

Some Other Spring; These Things You Left Me; Blues In My Heart; Midnight; Cocktails For Two; Alone Together; Bewitched; Isn't It Romantic?; Key Largo.
(Columbia-Clef 33C9002—30s. 8½d.)

(Am. Norgran)—**Carter** (alto) with string orchestra (personnel unidentified). Released America, summer, 1954.

THERE is very little WRONG with these two Columbia-Clef releases showcasing the alto of Benny Carter. And yet neither can command unqualified praise; neither will be to the taste of all enthusiasts—even those who particularly admire Carter's style.

Benny is one of those jazzmen constantly cropping up on records coupled with a theme, being allotted a solo—and then, when he has a record designed to feature him, proving obscurely disappointing.

The LP here features him solo against a string orchestra, playing a number of ballad standards. His phrasing is well modelled, the construction of his choruses imaginative, his tone fairly hot.

But, lacking the lyricism of a Hodges, the bite of a Pete Brown or the cerebral approach of a Bird, Carter can be relied on to produce a record suitable as background music to a conversazione.

Good background music—but still background music.

The one track I commend to readers for undivided attention is "Bewitched," a mere one-and-a-half-minute piece of improvisation. Those interested in the intricacies of orchestration, by the way, will find much to enthuse over in the scoring for the strings accompanying Carter.)

The EP fails a victim to similar criticisms. Here again, Carter plays well find practically pop-song Benny. Any one of these undoubtedly musically choruses, one feels, would be admirable if set in the middle of numbers featuring other soloists—but in this setting, despite excellent accompaniment from the JATP rhythm section, the total product is critical indigestion.

Exception is "I Got It Bad," in which Carter—more modern in approach than middle-period Benny—expressively relates a feeling and sensitive mood-piece from the Ellington composition.

This number affords interesting comparison with the treatment on "Peterson Plays Ellington." Although I prefer the pianist's version in execution, Carter probably has the edge in the matter of content: he definitely adds something to the original.

I only because it offers instrumental contrasts, I find the copy better than the original in the case of.—

PEREZ PRADO: NO TUNE.

★

JAZZ TODAY (LP)

"Tribute To Benny Carter."

Symphony In Riff (b); Blue In My Heart (a); Blue Lou (a); Once Upon A Time (a).
(Jazz Today JTLE—30s. 5d.)

(a) (Jazz Today PA-012) **Kenny Baker** (tpt.); **George Chisholm** (tmb.); **Bertie King** (alto); **Harry Klein** (ten.); **Bill Jones** (pno.), **Cedric West** (gtr.); **Frank Clarke** (bass); **Eddie Taylor** (drs.). London, 6/4/55.

(b) (do. PA-011) same—plus *Jimmy Skidmore* (ten.); **Vic Ash** (cltt.); **Bill Le Sage** (acc.). London, 20/4/55.

[Sequence of solos: King, Chisholm, Baker, Klein, King, Skidmore, Jones, Ash, West, Le Sage.

THIS Jazz Today tribute—which some readers may have heard in concert form—presents "Symphony In Riffa," a Carter composition, on one side; and two other Carter originals, plus "Blue Lou," which Benny did much to popularise, on the other.

The 1933 "Symphony"—running for ten and a half minutes—opens with a crisp "big band" ensemble in a fairly brisk tempo, leading to a succession of solos (listed above), behind which the rest of the group plays complementary figures.

George Chisholm blows a facile, cream-toned trombone chorus, and that underrated tenor player, Jimmy Skidmore, drives along with his usual compelling swing. Then, about two-thirds of the way through the side, the unit clicks neatly into slow tempo.

This section is notable for the excellent bass playing of Frank Clarke, who, well assisted by the rest of the rhythm, creates an effect almost worthy of early-forties Duke Ellington. Unfortunately, the front-line does not measure up to this high standard—Ash's Clarinet and Le

(Continued on facing page)

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DISCS

Buck Clayton

(from preceding page)

Page's accordion seeming ill at ease in the context.

It is left to the final, fast section to bring back a group beat in a short, fairly heavily arranged chorus.

Of the three numbers played by the smaller unit on the reverse—running for about the same time as "Symphony"—two are perhaps in more commercial vein, like those played by Carter himself on the Columbia-Clefs. The third, "Blues In My Heart," is first-rate.

Kenny Baker achieves a wide, pure tone not unlike the late Frank Newton's on this one—the effect of the first chorus, with Bertie King's alto soaring nicely into the melody, being startlingly like the Newton-Tab Smith "Talk" Blues."

Bertie King himself, who played and recorded with Carter in Europe in the thirties, takes on the mantle of the famous Hodges in all four numbers. His tone is thinner, shallower than Carter's, and he does not "chase" his phrases so expertly. Nevertheless, he plays excellently throughout, with imagination and technical facility.

Eddie Taylor's drumming is far above average for this country, and both guitarists play with poise, clipped, swingy beat.

I found the unpretentious LP most enjoyable.—P.L.

★

ROY ELDRIDGE QUINTET (LP)

Little Jazz (Eldridge, Harding); **Wrap Your Troubles in Dreams** (Harris, Kahn, Rose); **Rockin' Chair Riff** (Eldridge); **Rockin' Chair** (Carmichael) (beat 'f' by Eldridge); **Diane's Wail** (Eldridge); **Love For Sale** (Porter); **Oscar's Arrangement** (Eldridge); **The Man I Love** (Gershwin).
(Columbia-Clef 33C9006—29s. 6½d.)

(Am. Clef)—**Eldridge** (tpt.); **Oscar Peterson** (organ); **Barney Kessel** (apparently only in some items gtr.); **Ray Brown** (bass); **J. C. Heard** or possibly in some items *Jo Jones* (drs.). Some items possibly early 1953, others later 1953. USA.

I ALWAYS used to feel that Roy Eldridge was somewhat deficient in melodic gifts back in the days when I made his acquaintance via the early Billie Holiday discs. He was the wild man of the trumpet, a frantic player giving shock assaults on the ear.

That was a callow opinion, but renewed association with Eldridge on this, his latest LP, rather confirms it. Eldridge has matured, developed as a player. He is, in fact, now in a position to prove that he can relate his way around a slower melody and invest it with a phrase or two of beauty—as he does, indeed, on "Wrap Your Troubles" and "The Man I Love."

But these slower vehicles are not the Eldridge forte—indeed, he sounds distinctly unhappy on "Love For Sale." Certainly, his choice of notes is not inspired by this attractive tune.

If this all sounds patronising, let me say that this record is one for an sparse collection. Eldridge, to my ear, has improvisational limitations, but he is still a trumpet player of considerable authority and almost phenomenal attack. Musically, I still regard him as a violent man—but a little violence is not out of place in jazz, especially the controlled and swinging violence of an Eldridge.

Eldridge is an exciting player and he gets the additional support on this LP of a steamy-sounding electric organ under the manipulation of Oscar Peterson. Oscar's fierce interjections combine with Eldridge's punchy expression to make a very frantic sound indeed.

Ray Brown is in his usual impeccable form here and one gets the benefit now and again of some acutely rhythmic assistance from Barney Kessel. Such a guitarist could never be a passenger to the section.

Of the record, I found myself playing two tracks over again—"Little Jazz" and "Dale's Wail." I shall play them a lot more.—T. B.

★

ARTIE SHAW AND HIS GRAMERCY FIVE (LP)

Sequence In B-Flat; I've Got A Crush On You; The Sad Sack.
(Columbia-Clef 33C9008—29s. 6½d.)

(Am. Clef)—**Shaw** (cltt.); **Joe Roland** (vib.); **Hank Jones** (pno.); **Tal Farlow** (gtr.); **Tommy Potter** (bass); **Irv Kluger** (drs.). Possibly 1953. USA.

NEW sounds and the use of unusual instrumentation are rather done to death these days. But when Artie Shaw introduced his first Gramercy Five there was plenty of room for experiment.

The main difference between that early Five (a creation of the war years) and many of today's efforts is that Mr. Shaw's group experimented harmoniously *yet retained the essentials of jazz.*

Johnny Guarnieri's harpsichord, Barney Kessel's guitar and Roy Eldridge's trumpet were all parts of an intriguing sound.

But with the Glimmick Age now upon us, Shaw is wise to simplify rather than elaborate on his original formula in reviving the Gramercy Five.

The result is a clean, swinging record. It doesn't swing with the power or attack of the Hampton-Peterson sides, but nevertheless makes pleasant listening—if you like Artie Shaw.

Personally, I find his clarinet sadly lacking in emotion.—M. N.

★

SIDNEY BECHET (LP)

" Bechet At Storyville—Vol. 2"

Basin Street Blues; Crazy Rhythm; Honeysuckle Rose; Oh, Lady Be Good.
(Vogue LDE140—27s. 4d.)

(Am. Storyville, tape numbers 361-A, -B)—**Bechet** (sop.); **Vic Dickenson** (tmb.); **George Wein** (pno.); **Jimmy Woods** (bass); **Buzzy Drootin** (drs.). 26/10/53. Boston, USA.

THIS is a disappointing record from a fine Bechet session. Bechet, I am told, was on the brink of an illness when it was made and that probably accounts for his rather lacklustre performance.

His playing is as usual, forceful and masterfully executed, apart from doubtful pitching at times, but it lacks his characteristic brilliance.

Even so, a mediocre Bechet is still well worth listening to and his improvising on "Basin Street" and "Crazy Rhythm" is most pleasing.

Perhaps Bechet's discomfiture can also be attributed to the unsuitability of the rest of the group. A soprano-trombone front-line leaves many gaps, and on this form, Vic Dickenson is an unfortunate choice of partner for Sidney.

Most of the time he's like a paper man in a gale: he starts off well, but never seems to get there. His solos degenerate into musical doodles, and in ensemble he is woefully inadequate.

The rhythm section swings as a unit, due largely to the sound base of Jimmy Woode, but the piano and drums have little in sympathy with Bechet.

Drummer Buzzy Drootin has a modern style with accents which apparently aims to draw attention to himself. He has a steady beat, but insists on punctuating solos and ensembles with thuds and bangs which create a disjointed effect.

Unfortunately, he has been over-recorded, and this may not have sounded so tasteless in the flesh.

Bechet tries hard to infuse true jazz feeling into the group, but the burden is too much—as I say, also on that day's form.—J. H.

★

BUCK CLAYTON (LP)

" How Hi The Fit"—A Buck Clayton Jam Session "

How Hi The Fit? (b); Blue Moon (b); Sentimental Journey (a); Motan Swing (a).
(12 in. Philips BBL7048—29s. 4½d.)

(a) (Am. Columbia, no number available)—**Clayton** (tpt.); **Lem Davis** (alto); **Jimmy Grant** (ten.); **Charlie Fowlkes** (bari.); **Joe Newman** (tpt.); **Urbie Green, Benny Powell** (tmb.); **Sir Charles Thompson** (pno.); **Freddie Green** (gtr.); **Walter Page** (bass); **Jo Jones** (drs.). 14/12/53. USA.

(b) (do., do.)—**Clayton** (tpt.); **Woody Herman** (cltt.); **Davis** (alto); **Al Cohn, Dash** (ten.); **Joe Thomas** (tpt.); **Green, Trummy Young** (tmb.); **Johnny Acea** (pno.); **Steve Jordan** (gtr.); **Page** (bass); **Jones** (drs.). 31/3/54. USA.

THERE has been a hold-up on the release of this second Clayton Jam Session LP.

Edgar Jones reviewed its forerunner in the July 2 issue, but as he has lately been too ill to work, he asked me to take on whichever records we liked from the backlog. This one seems too important to be passed over.

It is important because it represents the middle period of the jam session, because the playing is, for the most part, interesting, swinging and unpretentious, and because the recording carries out a function of which LP discs are ideal—the presentation of an extended jam session.

Of the earlier and—I think—better Clayton LP, E. J. wrote that there were too many anti-climaxes, too much staleness, not enough ideas to stretch over 20 minutes on each tune.

The point was a valid one; and I found myself, on first hearing, wishing for the original tape and scissors. Since then, my objection has weakened in the face of such outstanding swing and distinguished trumpet playing. Scissors could be better employed on Grann's first "Jam Session" (Columbia release).

Although this second Clayton LP gives us shorter performances (four numbers instead of two) than we had on the first, it gives us less exciting one.

The medium-tempo "How Hi The Fit?" ("Moon"), and the slower "Blue Moon" both feature Herman's inoffensive clarinet, not devoid of heat and swing, but not quite in keeping with the bulk of the music.

Lem Davis's slightly bebop alto seems far from ideal for the group (he solos on all four titles) and Jimmy Jones (on piano for the first two pieces) falls down in comparison with Sir Charles Thompson—whose crisp, Basie-like piano is enormously effective both in solo and band work.

But these, and other minor shortcomings as they appear to me, do not spoil the record. For it is not built around one or two star men, and a good, relaxed, pulsating rhythm is maintained throughout, that it would be hard for even the most jaded musician to operate coolly in the face of it.

The chief attractions of this two side are, for me, the rhythm and the sensitive but playing of the leader. Clayton has three very satisfying choruses in "How Hi" and more beautiful stuff on "Blue Moon" and the other two. His playing on both LPs confirms the impression gained from earlier French recordings that he is absolutely in the front rank of present-day trumpeters.

Julian Dash, Al Cohn, Urbie Green, Trummy Young and Joe Thomas all take choruses which vary from moderate to pleasing.

Trummy, using the coarse tone of the Armstrong-Handy LP, and some of the ideas, displays too much vulgarity—as though intentionally making rude signs at modern jazz. Thomas, who has not been heard from recently, plays with a Louis expression but sounds a trifle out of touch.

The sentimentality of "Blue Moon" suits Herman, for one, better. There is some exploratory stuff by Urbie Green which doesn't appear in Avakian's "Schedule of Choruses" on the sleeve, but it is Clayton who brings the music back to the righteous path, in his midway and final solos.

"Sentimental Journey" gets under way to an easy intro. And the first chorus, underlined by Fowlkes's baritone, with Thompson taking the middle eight, lavis lets the mood drop, though, with his affected bop phrases.

Then comes an inadequate Benny Powell chorus, followed by something better from Newman, Green, Dash and Fowlkes contribute fair solos. The first-named has a shouting tone and flourishing technique, but ranges about like a man too worried to find a good note and settle upon it. With Sir Charles, taste and great relaxation return, and Clayton's solo is another pippin.

A pick-up in tempo introduces the Kansas City classic, "Motan Swing." Good quality piano and Clayton trumpet set the mood; Davis and Powell again disappoint; Newman and Green do better, and with the return of Clayton — sounding much like Bill Coleman for tone and approach—and later Sir Charles, you can sit back and really enjoy the music.

Undoubtedly, the record has weak patches. But there is such a flow to the music, such a spring and tone to the beat, such an encouraging absence (with the noted exceptions) of modernist clichés, that I cannot but view this, and the previous LP, as a hopeful sign for the future.

Avakian said of the sessions: "We wanted no prima donnas, no train-whistle blowers. We wanted well-developed personalities, people who would not have the attitude of cutting the next guy. The quality of the unit as a whole had to be paramount in each man's mind."

He and John Hammond may not have been 100 per cent successful. But they have made records that are more than a jumble of solos, and that points a healthy direction in which talented jazz musicians can travel.—M. J.

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A GUIDE FOR ARMSTRONG'S 'PARIS' FANS

BY the time these words appear in print—as the saying goes—the Armstrong Paris season will be under way. The invasion of France's capital by enthusiasts from half of Europe will have begun. And Providence and the Channel allowing, the Corner will be installed at the Olympia for the All Stars' opening.

On no previous occasion has there been such a stormy prelude to a Louis Paris appearance. Trouble was encountered before, particularly on one tour when Armstrong's lip failed; but nothing as menacing as the scenes reported in this paper during the past few weeks.

There is a mystery about this rioting. MM writers Mike Neveard and Peter Leslie covered concerts in Oslo, Amsterdam and The Hague, and though their opinions differed (as the performances they witnessed may have differed), both found audience reaction good.

At the same time, we get accounts from Germany of terrible brawling, a complaint of disappointment from the sympathetic Harald Orut, and last week the description of violent scenes at Roubaix.

BILL COLEMAN—AT THE TROIS MAILLETZ.

An obvious conclusion is that the All Stars play well one day, poorly the next, probably because of a tough schedule and unsatisfactory conditions. Even so, there can be no justification for the behaviour Walter Kwiecinski wrote about: "Armstrong . . . guarded by two lines of policemen, insulted and spat on by scandalous teenagers."

What kind of jazz lovers are these? We know France has a bad reputation for its jazz audiences, and we can only hope that noisy ones will be promptly removed from the Olympia.

It seems, too, that Germany is getting peculiarly demonstrative; and yet, against the stories of chair throwing and so on, we had Horst Lange, from Berlin, speaking of Louis "coming like a friend and being treated as one, giving of his brilliant best."

This provides a clue, perhaps, to the contradictions underlying the tour. From what we know of the army of locals preparing to make Paris by 'plane, train car or band bus, there is a reasonable chance that Louis will be treated like a friend at the Olympia during the next three weeks.

It is good to see that the widespread enthusiasm for the All Stars manifested by our musicians and collectors has been dimmed hardly at all by horror stories from the Continent.

Encouraging news for them all is contained in the latest letters we have received. From Belgium, Yannick Bruynoghe (of *Big Bill Blues* renown) writes:

"Louis played two concerts in Brussels last week, and in my opinion they were really great. Louis was as wonderful as ever and excellently supported by Trummy and Kyle Barrett Deems. Wasn't too bad, and Ed Hall made about the same impression as when I heard him previously in New York."

Unbiased ear

Jonny Simmen sends a long Swiss report which can, alas, only be quoted in part, but in which he says Louis hit the stage for the evening concert in top form at 8.30 p.m. sharp (the proper time), and was every bit the unsurpassable trumpet player and singer we know from his records.

"There is no reason for excuses now," says Simmen. "All you need do is to lend an unbiased ear and listen. This is still the king of jazz. Every Louis phrase has real meaning; in his case, the phrase 'He tells a story' is true.

"I wonder why people criticise his showmanship. It is part of the man himself, and if you cannot take jazz with a little good comedy, it is clear that the music is not for you. Armstrong is admirably assisted by Trummy Young. For me, Trummy plays better than ever with this band, following Pops in everything he does so that at times you would think the ideas came from the same brain.

"Hall is the inspired, sincere musician we know from records, and the 'all-stars' have more fire and punch than they had with Bigard—since the days when Barney ceased to care.

"The swinging rhythm section boasts rock-solid Arvell Shaw on instrument, pianist in Billy Kyle (whose solos are a delight), and drummer Deems—no Big Sid or Cozy Cole, but a decided improvement on heavy-footed Kenny John.

"I hope this little tribute will help to put things straight with your readers. I am ashamed of some of my countrymen who, in the daily Press, stupidly attack Hechet, Hampton and now Louis. I am realising that ignorance of the subject prevents them from appreciating the beautiful music played by the 'King' and his band on their present tour."

LOUIS. BY THE TIME YOU READ THIS WE SHALL KNOW WHICH OF THE STORIES ARE TRUE.

Paris clubs

AN extra from Jonny is this guide to Paris jazz for the British fans who are about to cross the Channel.

"I won't go into details about modern bands, but must mention the Tabou, where the dependable J. C. Fohrenbach plays boogie-woogie. This is the hangout for modernists in Paris, and sitters-in generally outnumber the regulars. Also recommended is the Camélion, where the most interesting Henri Renaud is to be heard.

"The two who impressed me most are Bill Coleman and Al Nicholas. Bill holds forth at the Aux Trois Mailletz (formerly Metro Jazz): playing of the highest order, some of the best I ever heard from him. And with a superb, hard-driving group. If you are lucky, you may hear Stephane Grappelly providing swingy, Waller-style piano with the Persianny boys.

"The Riverside spots Nicholas, playing his fluid New Orleans clarinet, going like nobody's business. Albert's music is fresh and pure and technically fine. When I heard him, Benny Waters (clarinet and tenor man) was present. J. C. Pelletier and Dave Dochomet support Nick on piano and drums effectively.

"Now with Louis and his men around, Paris should be jumping even more."

—Max Jones and Sinclair Traill.

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John is a nice chap anyway, but the Grundig certainly keeps him in demand for parties.

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NEWBIX

LESLIE DOUGLAS is a daddy! His wife Barbara recently presented him with a baby girl, to be named Lisa.

Leslie's band at the Samson and Hercules Ballroom, Norwich, has been augmented by two newcomers, Jock Brennan (tpt.) and Len Daniels (bari.). The band broadcasts in the Midland programme on November 24.

* * *

HYDE, Ches.—Multi-instrumentalist Alf Lee has taken over leadership from bassist Harry Ayres at the Astoria Ballroom, where he is leading a sextet on saxes and violin.

* * *

EDINBURGH.—The Nova Scotians—Scotland's leading traditional jazz outfit—has disbanded. Clarinettist Johnny Winters, who recently succeeded George Crockett as leader, hopes to re-form in the New Year. . . . A quartet led by Danny Dorrian (pno.) is now at the Maybury Roadhouse. With Danny are Jimmy Miller (vln.), Jimmy Martin (acc., vibes) and Doug Thorburn (drs.).

* * *

SOUTHAMPTON.—Lee Sranner and his Orchestra have unexpectedly finished at the Palm Court Ballroom. The band will appear at Branksome Tower Hotel, Bournemouth, over Christmas, and is expected to return there for the 1956 summer season.

* * *

TORQUAY.—Henry Pearce, MD at the Palm Court Hotel, is now Pirate-Captain Henry Pearce. A new ballroom has been laid out on the ground floor with a "skull and crossbones" atmosphere and named s.s. *Bolivar*.

* * *

BRIGHTON.—Pianist-vocalist Idris Evans, for the past two years MD at the Royal Albion Hotel, Brighton, has left. He is to spend a month in cabaret at the Savoy Club, Amsterdam, and, in December leaves for the U.S., where he will appear for six months at the Hotel Tioga, in the Californian Yosemite Valley.

* * *

POTTERIES.—Christmas arrangements are already completed at Trentham Gardens Ballroom, where Norman Jones and his Orchestra will be in residence. Attractions over the holiday period will be Jack Parnell and his Orchestra (December 26), Frank Weir and his Orchestra (December 27) and Eric Winstone and his Band on New Year's Eve.

* * *

WARRINGTON.—The Warrington Branch NUJ is to hold its annual Press Ball at the Parr Hall, Warrington, on Friday, January 13, with Teddy Foster and his Orchestra and the Merseyside Dixielanders.

* * *

YORKSHIRE.—Benny Netherwood, trombone-leader of the Wool City Jazzmen, resident at Bradford Jazz Club, is now doubling on trumpet. Banjoist Brian Goldsborough has left the band and joined the Yorkshire Jazz Band at the Oasis Club in Leeds. . . . Vocalist Pauline Darroll has just completed two weeks in Variety at Huddersfield and Halifax Palaces. Pauline, who has a range of four octaves, sings unaccompanied and without a mike.

Eric Holroyd (tpt.) has left Len Garratt, at Bradford Textile Ballroom, and is replaced by Fred Chapman (tmb.).

* * *

DUBLIN.—The Rory McGuinness Jazz Group is heard each Thursday at 11 p.m. from Radio Eireann. Tenorist Rory leads Johnnie Tate (tmb.), Billy White (pno.), Dermot Brereton (tnr.), Tommy Ellis (bass), George Sterling (drs.). This group plays weekly jazz sessions at the Green Lounge Ballroom.

Mick Scully (drs.) is leaving the Phil Murtagh Orchestra at the Metropole. He is replaced by John Murray, lately with Jimmy Honeyman at the Olympic. Charlie Bradley (tpt.) has also left the Metropole. His successor is not yet announced.

Pianist-leader Peggy Dell, who, before the war, sang with Roy Fox, was guest with Pat Moran at the Sixth Birthday celebrations at the Four Provinces Ballroom. Negotiations are afoot for Geraldo, Joe Loss and Ted Heath to visit Ireland in the New Year.

—Jerry Dawson

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U.S report from Len Guttridge . . .

Week-end jazz in a New York beer hall

WHEN in New York, if it's jazz you are after, an investigation of the week-end Stuyvesant rumpus is essential. For one thing, it won't cost you much.

Further appeal springs from its unpredictable quality. You can't tell who might show up—but an assembly of a few illustrious figures out of jazz history is certain.

Some may have steady jobs uptown; others may pursue the routine of long lay-offs and short dates common to too many veteran jazzmen. But they meet at Stuyvesant Casino on Friday for an uninhibited workout, a flexing of musical muscles—and a little loot from promoter Bob Maix. In the process, they manage to shake the foundations of most of lower Manhattan.

Let me give you a glimpse of a typical gathering.

Stuyvesant Casino lies in a sprawling, crowded region on the fringe of Greenwich Village. Its façade is so drab you could miss it on a rainy night. My cab passed it twice, when I made the visit some time ago.

The interior is more welcoming. After I had paid the admission fee of two dollars, I selected a table near a brightly lit stand. The hall itself is vast. Circular red lights glow from the ceiling, yellow verticals slice the walls. There is plenty of smoke and shadow, but plenty of room for it, too.

An abundance of square tables, when I was there, surrounded a dance floor which was empty during the up-tempo numbers and crammed with swaying dancers for the drags. There was a surprising (and pleasing) lack of dance floor gymnastics.

The bar at the rear looked half a mile away. There were no waiters. I hiked back, bought a huge pitcher of ale for a dollar and a quarter, and returned with it, plus two glasses, for my friend and myself. Just in time to say hallo to Joe Sullivan, as he passed on his way to the well-stained piano. Without fuss, he slammed straight into the blues.

Hawkins; out with Bon.

A grey-haired, bespectacled gentleman, looking for all the world like a kindly schoolmaster, turned on to the stand and lifted a trombone to his lips. Miff Mole.

A huge bass fiddle emerged from behind the piano, pushed by an extremely agile, elderly Negro with an impish grin. Pops Foster.

Then, healthier than he has been for 20 years, but still nervous of manner, Pee Wee Russell appeared. He seemed to anchor himself for safety by Sullivan's piano. Only during his solos did Pee Wee inch, ever so fearfully, out to the mike, all the while producing those joyous squeaks, those dirty croaks, which are parts of jazz to some one, for instance), but make others shudder.

The drumming was well taken care of by a lad named Keg Purnell. Max Kaminsky led the troupe with commendable vigour, but showed his usual paucity of ideas.

When the set ended, there was no time for across-the-table exchange of reactions. Distinguished veterans from a couple of powerful Negro bands were entering the arena.

Buck Clayton, genial and handsome, both in appearance and the tone of his trumpet; Ben Webster, blowing some broad-shouldered tenor; Johnny Hodges, elegantly at ease, a trace of amusement in his eyes and poetry flowing from the bell of his alto; a bearded, unidentified bass player, from the modern school, I believe, but in fast company tonight.

And Jo Jones, the man who used to rock the old Basie machine.

Although Jones kept laughing and teasing the front line, he remained a tower of strength. By contrast, Hodges offered grace as he caressed "Lady Be Good" for three choruses, then handed her over to Webster.

Mitt Jackson, Vic Feldman.

Ben attacked "Lady" as an angry building shakes a rag doll. Half-way through his fourth (or fifth?) chorus, a fresh excitement surged through the hall. For another giant walked slowly on to the stand, playing a great golden sax, thrusting and bellowing.

The Hawk, no less.

And there they stood, a pair of the mightiest saxophonists in jazz history. Hawkins and Webster, in a cutting contest which lasted nearly 20 minutes.

Nothing could top this. The absurd blending of these men with Pee Wee, Sullivan, Kaminsky, etc., for a final massacre of "Saints" was a riotous anticlimax, nothing more.

Next night, I attended a repeat in the near-by Werderman, a large hall with improved acoustics, low admission, and the same big glass ale jugs. But there was an interesting change in personnels.

Kaminsky was replaced by a stocky youth with a crewcut and the face of a friendly gnome: Ruby Braff.

Braff is a youngster who has listened worshipfully to all of them, from Louis to Dizz. His style, at best, is a distillation, an essence of the good traits from the old and the new schools. He plays with taste, carefully resolving each musical idea. His respect for the elderly men about him is quite obvious, whether in coaxing delicious phrases out of Pee Wee or engaging in playful duets with Pops Foster.

On the other team, Sonny Greer now sat at the drums, while Hal Baker blew a robust trumpet. Webster and Hodges joined them to form a spectacular reunion of Ellington men. Then, again, the Hawk arrived.

They swept into "Cottontail," and the subsequent ferocities of the two tenors contained, perhaps, more sound and fury than good jazz. But it was a joy to watch. And the beat was always mellowed by Johnny Hodges's eloquence.

At this point, my friend pointed out that the vibraharpist operating on the far left of the stage was none other than Milt Jackson, *un grand gardiste*. I'm afraid his endeavours were too delicate. He was utterly swamped by the Hawk-Webster-Hodges-Baker flood.

There followed a 15-minute reading of the blues, with the horns building relentlessly upon Greer's rock-solid foundation. Ben recalled, almost note-for-note, the breathy beauty of his "Body and Soul" solo.

And they wound up with an assault upon the Duke's venerable "Rockin' In Rhythm." This had everybody gasping at the finish, including the irrepressible Pops Foster, who had helped the last few choruses along although it wasn't his set for working.

Pee Wee was there, too!

And so on, into the early hours of Sunday, when I felt, wondering whether I had witnessed jazz history. But it was after all, just another of the weekly beer-hall brawls which by now have become a tradition in these parts.

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John Collier

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Show Talk

Genia Gine on stage at the Concert Mayol (above) and leaving the theatre for home (right). In between comes the dressing-room routine (see top right).

JERRY COLONNA, the pop-eyed American comedian with the loud voice and the moustache that makes Jimmy Edwards look like a beginner, is at present on a Variety tour in this country.

Many of the fans who see him (and probably remember him chiefly for his work with the old Bob Hope radio show bought by the BBC) will probably not realise that Jerry was once right in the jazz swim.

The trombone which Colonna wields so jauntily in his act once earned him a stack of loot in such name outfits as Whiteman's, the Dorsey Brothers', Goodman's, Berigan's and Krupa's. He played first or second trombone in a section in those days and his idol was Miff Mole ("He was the boss").

He recorded with Pud Livingstone's Puddle Duddles, Ray Noble and Al Bowlly, among others. And he still doesn't die the modernists. "I don't take all that they're doing," he says. "But I understand what they're trying to do (though they don't always understand it themselves). And, one day, they'll really produce something."

Colonna's fruity-voiced and roaring burlesque singing started as a gag. He told us about it at his Press reception in London last week. Apparently, one day, in a recording studio, there was a baritone who took himself seriously. ("So many of them do," Jerry added, kindly explaining for the benefit of the lay Press that he meant singers and not saxophone players.)

Every time this man started to sing "You're My Everything," Colonna slowly and sadly shook his head. Ultimately he shook the singer, too. The singer went to the band-leader; the leader and baritone both came to Colonna. Why, they asked him, the expressed dis-approval?

"You're singing it wrong," explained Colonna. "You should hold that first note. Like this: YOU ——RE." And he gave out with that now-famous, extended bellow.

The baritone took the number out; never sang it again.

But this musician's gag helped to make Jerry famous. It was probably a good thing that it led indirectly to his becoming a Variety act—for others more extreme placed him under almost continual notice to leave whatever band he happened to be in.

In 1937, when he was with John Scott Trotter, Bing Crosby introduced him on the air as "Guest Vocalist Giovanni Colonna"—and his first performance thereupon of some of those typical Colonna "arias" made American radio history as the hoax of the year. It also made Colonna The Comedian.

Gay slaughter

Jerry later joined Bob Hope, and appeared with Bing and Bob in *The Road To Rio*. Other films include *52nd Street*, *Little Miss Broadway* and *Rosalie*.

Today, Colonna is as exuberantly irreverent as ever. Writes George Harrison of his Liverpool Empire opening: "He blasts the mike sideways in his fabulous destruction of every song from 'The Road To Mandalay' to 'Let Me Go, Lover.' And if there is a quiet note in his whole half-hour of fun, it comes in only by accident.

"He tears to shreds all accepted ideas of how to sing sentimental songs, and his 'Ebb Tide' finale is one of the gayest pieces of slaughter we have heard on the stage for years."

A quartet joins the local pit orchestra at Liverpool for Jerry Colonna's act—and will accompany the comedian for the rest of his tour. It comprises Dave Fullerton (drs.), Sam Harding (pnos.), Ric Hurstard (tpt.) and Manny Prince (alto).

Three Dynamos

TALKING of Provincial appearances, I hear that, one night this week after Bill McGuffie's show at the Dudley Hippodrome, a stagehand rapped on his dressing-room door.

Summoned inside, the man said, in the laconic manner befitting such occasions: "Three men to see you. Outside."

Bill invited the nameless trio to come up. And, to his astonishment, in walked Kretchev, Soloyov and Zharikov, of the Moscow Dynamo football team at present in Britain!

Kretchev, the team's captain, who speaks faultless English, told the gratified Bill: "We wished to come to offer our congratulations on your wonderful performance. It was the most brilliant rendering of popular music that we have seen."

Pin-up axed

I FELT very sorry for Jeanette Landis—the girl booked for the TV "singing pin-up" spot in Associated-Rediffusion's second edition of *Doonbear*, relayed a couple of weeks ago.

Jeanette had gone for an audition—her very first—and had sung a blues for producer Tig Roe. He had signed her on the spot. Her name had been published in Rediffusion's *TV Times*, with a picture and a story as well as a programme credit; her name was announced again as one of the highlights of *Doonbear* in the *And So To Bed* feature on the evening before the former's second broadcast. She had broken into Show Business, it seemed, at the first attempt.

But Jeanette did not appear on the programme. The changes in format resulting from Tig Roe's handing the production over to Dick Lester had meant that "Pin-Up Parade" had, along with other acts, been axed from the show.

Jeanette's contract was honoured, of course, and she had been told about the changes: but the *TV Times* editors, with the *And So To Bed* people, had inadvertently been left in ignorance of them.

So instead of appearing on TV, Jeanette went to the Nuffield Centre and entertained the forces on that evening. She gave a rattling good show, deserving of better luck next time. I hope she gets it.

Birthday reception

THE Variety audiences of Coventry, apparently, know a good thing *before* they see it. Ninety thousand seats had been sold for the six-week 1955 *Birthday Show* at the Coventry Theatre before the show opened—*and nearly half of these had been booked before any names of artists appearing were announced!*

This production is quite an annual occasion, with scriptwriters, choreographers and orchestrators getting down to work months before the curtain first goes up.

And the 40,000-odd fans who booked "blind" this year were not disappointed: the cast includes Boyer and Ravel, Charlie Calroll and Paul, Spike Milligan, Harry Secombe, Peter Sellers, "Mrs. Shufflewick" and the Tanner Sisters.

—Peter Leslie

A PIN-UP BACKSTAGE

TWENTY-YEAR-OLD Genia Gine—a surveacious blonde known as "Gine-les-jambes" ("The Legs" to you, Sir)—is one of Paris's favourite pin-ups. But Genia isn't one of those girls who lounge around all day in languorous poses while the cameras click. She has a job to do.

Every night, she works hard as a solo dancer in continuous Variety at the Concert Mayol. And she is fully dressed on stage (far left)—so the photographers have to wait for their pin-up shots until she gets back to her tiny dressing-room (above). Then it's back into the clothes for Genia, and on stage again for another show.

Until, finally, when the theatre is empty and the fans have departed, she leaves the Mayol (left) to walk home through deserted streets—just another girl, like thousands of others, on her way back from work.

Bill McGuffie, a surprise visit.

"IT'S SUCH a Happy, Bright and Tune-full Musical
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The SECOND GREATEST SEX
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HEAR KITTY KALLEN sing "How Lovely can I get"—ONE OF 8 NEW SONG HITS!
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CORNERMEN—3
Alex Leslie shows by his baritone playing, his arranging and his personality that he is every inch a perfectionist. Over-exuberant insofar in many famous bands past and present have learnt the arts of team-work, thanks to his watchful eye and ever-attentive ear. And he's a man that only music, not money, can love, as many bandleaders know to their disappointment. Since 1953, Alex has preferred to contribute his meticulous arrangements and his immaculate baritone sound to the successes of the band of his choice—the
JOHNNY DANKWORTH ORCHESTRA.

VISION without SOUND

Dickie Valentine leaps high in the air at the "Daily Mirror" Disc Festival, which was televised on Sunday.

Tony Brown's TV column

IT is inevitable, perhaps, that TV should suffer certain infantile maladies. When "talking" films were a novelty, sound became for a time both a blessing and a cramp: pictures, in fact, talked so self-consciously that action tended to take place within the rather rigid confines of the mike.

A new disease

TV at the moment is gripped by an inverted form of that disease.

"We must remember," one can almost imagine the producers saying, "that ours is a *pictorial* art."

The picture is all-important—and the camera must never be mike-bound. One can agree with this proposition only within certain limits.

The fact is that, though it would be unthinkable for the microphone to impose restrictions on the mobility of the cameras, sound is fundamentally as important as vision on most types of programmes, and more important on some of the others. This doesn't take a great deal of proving. Anyone who witnessed the frequent sound failures during the early weeks of Independent TV is aware that the dumb image on the screen is often laughably grotesque.

Yet, when vision fails, to leave sound in the lurch, the results are rarely tragically funny.

Somehow, many producers don't seem to have grasped this point. Standards of balance are on the whole inconsistent on both BBC and Independent channels.

Too often, I feel, this is because the microphone is not permitted to intrude upon the picture and the sound engineer has to do the best he can in a world where the camera rules.

However, the microphone can only logically be regarded as an intruder when its appearance on the home screen would kill an illusion—in a play, for example.

It would be desirable, of course, if the mike could be made invisible in all programmes, where invisibility is not essential in the majority of circumstances. And to rob sound of its rightful importance in a musical programme, just because it must not trespass on the sacred domain of the camera, is plainly ridiculous.

The concern of producers for the inviolability of the screen, so far as the mike is concerned, is not shared by viewers.

These thoughts arose out of watching Rosemary Squires in Ralph Reader's *Chance Of A Lifetime* last week. Rosemary has recently been hailed as a singing discovery, praised by Ted Heath and Kenneth Carter of ITV—and thought promising enough to be awarded a Decca recording contract.

Apparently, Ralph Reader thought her good enough to be allowed two songs. Her prime virtue, it might fairly be said, is her voice. Yet that voice dissipated itself on the fringe of the pick-up area of the mike, which hovered "safely" out of camera range.

Alma Cogan meets two fans at the Mirror Festival: Bernard Stokes and Maureen Richmond.

Feeble background

What we heard, really, was the voice of Rosemary Squires as a feeble background to a lively accompaniment provided by the Steve Race orchestra.

Only a fool would blame Rosemary, Steve or the balance man. The blame surely attaches to the producer himself. And the great pity is that there is no need for this kind of failure. The public that has become accustomed to seeing vocalists work behind a microphone in dance halls, cafés and theatres has no particular sensitivity about seeing that oh-so-necessary adjunct on the TV screen.

It is about time that the artists themselves became the allies of the sound engineers by insisting (as did Ted Heath last year) on the importance of sound in the TV medium.

To be half-heard, I contend, is infinitely worse than not being heard at all. For most viewers will hurl their contempt at the only culprit they see—the vocalist or the bandleader.

★

THE *Daily Mirror's* Disc Festival, which was televised in ITV's *Sunday Night At The London Palladium*, was very much a parade of vocalists: Joan Regan, Alma Cogan, Ruby Murray, David Whitfield, Dickie Valentine, Max Bygraves and the Stargazers.

But they all, apparently, were presented Oscars for being, according to compère Tommy Trinder, "one of our top singers."

All singers acquitted themselves well in their own different ways, apart from Alma Cogan, who, surprisingly, was sharp almost throughout "Hernando's Hideaway."

Dickie scored well with his impersonations and even contrived some feeling for a masterpiece of bathos entitled, "help me," "The Clown That Cried."

And when Dickie split his trousers, the cameraman showed a spotlsport delicacy in avoiding full-length long-shots.

Instrumental part of the bill was filled adequately by Eddie Calvert and Ted Heath and his Music. Ted giving viewers no fewer than three numbers, one after the other. I'm certain that few people switched off.

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SATURDAY, NOVEMBER 26th, 8-12 midnight
Al Martin presents
The Band of the Year, The Fabulous
JOHNNY DANKWORTH & HIS ORCHESTRA
with Singing Stars—CLEO LAINE · FRANK HOLDER · TONY MANSELL
Tickets 4/- in advance, 4/6 at door, from Frasers, Northampton. Late buses to all parts.

Russian Jelly Roll

MOSCOW may never hear of Morton, but its citizens will never forget Moiseyev. For this inspired producer of the Moscow State Folk-Dance Company reveals a manipulation of rhythm as subtle and intricate as that of the fabulous Jelly Roll.

After the triumph of the opening night on November 8, Moiseyev's talented dancers continue to draw capacity crowds to the Empress Hall, Earls Court.

Here is the urgent voice of the folk-dance rather than the detached, elegant speech of the ballet. The mood of the dances is ever-changing, a varying rhythmic pattern of humour and pathos, classical grace and acrobatic prowess, moving against the rich hues of national costume.

The personal triumph of the evening is Zvetkov's impish, "The Fight Of The Two Urchins"; the grim drama and technical brilliance of "The Partisans" make this the evening's supreme collective achievement. — *Vic Ballerby.*

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Every Sunday is Jazz Night for the Lyceum Sunday Club Members, with
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This Sunday, November 20th, the Guest is Wonderful Pianist
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AL MARTIN presents EXCITEMENT IN MUSIC
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With singing stars ART BAXTER, LYNDA RUSSELL, STEVE CURTIS
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SUNDAY, NOVEMBER 20th—7.30 p.m.
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SUNDAY, NOVEMBER 20th, 5.45 & 8 p.m., at the
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Monday, November 21st, at 7.45 p.m.
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RAY ELLINGTON QUARTET
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Sole Representation: Lewis Buckley Entertainments Ltd., 28 Cure Lane, Birkdale, Southport. Phone: Southport 7214.

SHOW BAND TV ENDING: MAY BE BACK

THE fortnightly BBC TV series by Cyril Stapleton and the Show Band ends its current run on December 11. There will be another transmission on November 27.

Plans for future TV appearances are not fixed, but it is believed that the show, which has proved popular, will be back—possibly on a weekly basis.

Cyril off

An attack of influenza prevented Cyril from conducting the Show Band on the "Dj Show Band Style" programme last Friday.

Malcolm Lockyer deputized, and David Jacobs handled the announcements.

Cyril managed to appear with the band on Saturday, on Sunday's TV spot, and on Monday. But at the time of the MM's going to press on Wednesday, he was again laid up.

He hopes to be well enough to broadcast today (Friday).

Eamonn Andrews records U.S hit

Eamonn Andrews made his debut on Parlophone last Friday with the narration of a story-song that is fast climbing to a top spot in the American Hit Parade.

Entitled "Shifting Whispering Sands," the song is about a hidden valley and lost village in the Western Desert of America.

The accompaniment to the narration, which runs to two sides of the disc, is by Ron Goodwin's Orchestra and Chorus.

Two more bands for the spastics

The orchestras of Sydney Jerome and Don Carlos have been booked for the Christmas Ball at Grosvenor House, Park Lane, on November 30, to help the National Spastics Society.

As already reported, Hy Hazell, Eric Robinson, Avril Angers, Vera Lynn, Lizbeth Webb, Edric Connor, Eve Boswell, Billy Ternent, Cyril Stapleton and Virginia Somers will be attending the ball.

Tickets, priced at three guineas, can be obtained from Grosvenor House.

Jackie Davies nets Society

Bassist-vocalist Jackie Davies has secured the resident berth at the Society Club, Jermyn Street, which is scheduled to open at the end of November.

The Society Club is the latest venture of Al Burnett, owner of the Stork Room and Figaile Restaurant, W.

Jackie will switch from bass to drums at the Society Club, and lead Lennie Metcalfe (pno.), Jimmy Fraser (gtr.), Tony Hayes (bass, gtr.) and Liz Perry (formerly Betty Gallen) on vocals.

Jackie left the Edmundo Ros Orchestra in February after a stay of nine years.

Bill Arbuckle and members of the Beavers dance orchestra pose with the cup they won at the fifth attempt. They were formed in Glasgow seven years ago. This year they had the additional worry of appearing first on the bill, while people were still taking their seats. But they did it!

Swing replaces moderns on 208

RADIO LUXEMBOURG'S Monday jazz programme, "Music For Moderns," finishes on November 28.

On Monday, artists to be featured include the Gene Krupa Six, the Johnny Smith Five (with Stan Getz), the Melody Maker All-Stars of 1955, Billie Holiday and Stan Kenton.

The final programme on November 28 presents Dizzy Gillespie, the Al Haig Trio, Charlie Parker and Lionel Hampton.

Luxembourg's "208 Swing Club" restarts on December 2. Programmes lined up for the first six issues feature Goodman's 1938 Carnegie Hall Concert, Armstrong at Symphony Hall, Brubeck at Storyville, Humphrey Lyttelton at the Festival Hall, Norman Granz Jam Session and Jazz At The Philharmonic.

Martin one-nighter

Ray Martin makes one of his rare Provincial appearances when he presents a 40-piece orchestra at the De Montfort Hall, Leicester, on December 4.

Guest vocalists will be Barbara Lyon and Bryan Johnson.

Matt Auld (right), the Beavers' lead trumpet, was voted Musician of the Day. Piano leader Ken Stevens (left)—Outstanding Musician of the Contests Year.

A Great Day for the Beavers—and for Dankworth!

THE 1955 ALL-BRITAIN by MIKE NEVARD

TWO titles—not one—changed hands at the 1955 All-Britain: the Glasgow Beavers won the MM trophy for semi-pros; and Johnny Dankworth got my award as Number One Band-leader of Great Britain.

I don't think any musically balanced person will deny that Ted Heath has had the best big band in the country since he first assembled his star personnel in 1945.

Sensational

He has held his crown, against all opposition, for ten years. But he lost it on Sunday.

Johnny Dankworth brought his band on stage at Belle Vue to wind up the Big Day, and gave one of the most exciting band shows I have ever heard.

The atmosphere was right; the audience was perfect; and the band was sensational.

If I had been blindfolded I would have stated emphatically that the band was American.

The brass really attacked its passages, and drummer Kenny Clare punched out the beat behind the ensembles.

Johnny's band was nowhere near the Heath standard when, a year ago, it almost ousted Top of the Poll spot from Ted. It didn't deserve to win; it was getting nowhere, and put on scrappy shows.

Inspiration

But the Dankworth band today is a different story altogether.

Johnny certainly did get inspiration on that trip to America. His new arrangements are simple and invigorating; they are logical—no intricate or fussy adornments—and, with the right men playing them, they *swing*.

The new pianist, Dave Lee, is, like his predecessor, a real discovery. He is featured extensively, especially in the rather Basie-like arrangements such as "Feather Merchant" and the finale of Johnny's suite.

Dougie Roberts, too, is a potential star; his trumpet solos had a healthy spark.

When Jack Kirkland came on, last on the bill, most people had already chosen the winner. But Jack put up a really good show and fought into second place. Here he receives his cup from MM Editor Pat Brand.

I was sorry Johnny disbanded his Seven; but not now. He has something far better, that is unique in this country. An exciting, musicianly band that *goes*.

Not mine!

The Beavers, however, did not get my laurels. The judges—Johnny Dankworth, Eric Miller, Maurice Burman, Leslie Evans and Pat Brand—voted them the best of eleven bands competing in the finals of the MELODY MAKER Dance Band Championship.

I didn't place them in the first four.

Mind you, I was not working on any kind of mathematical basis. The judges, on the other hand, were awarding points for set qualities as each band came on stage.

These four

The four bands that particularly appealed to me—in order of appearance—were:

The Modernaires from Bradford—the only band that swung.

Norman Longbottom and his Music (Featherstone)—for their simple and musicianly arrangements.

Jimmy Heyworth and his Astoria Orchestra (Burnley)—the most professional of the competing bands.

Jack Kirkland and his Band (Stockport)—the band that really made a go of trying to win.

Actually, the judges placed the Kirkland Band second; Jimmy Heyworth—last year's winner—third.

Real swing

The Modernaires were my favourites until Longbottom, Heyworth and Kirkland came on at the end of the contest—and earned their laurels.

This 14-piece from Bradford was going right from the start of its first number—a waltz! The band gave it a lilting treatment; and the fox-trot that followed ("Palladium Party") really swung.

The number included a neat little riff from a trombone-tenor-baritone trio; but the final "Flying Hickory" was a letdown. Co-ordination was completely lacking.

The Norman Longbottom band was presented well, and looked good on stage; its arrangements, too, were well matched to the slick music stands.

Good radio

The band, with five saxes and four trumpets, played modern, cleanly orchestrated scores. Its best idea was the use of trumpets played into hats, giving a hollow, trombone effect.

A very promising band this, with good broadcasting possibilities.

The Heyworth orchestra was somewhat disappointing. It did not play as well as at last year's All-Britain, though its finish was the most professional of the day.

Playing in the next-to-last spot of the day, and with heavy fan support, it must have put the wind up the one band to follow—that of Jack Kirkland. But what a surprise!

Kirkland had us sitting up from the start with his LA treatment of "The Breeze And I." He was really making a go of it. This band was out to win the All-Britain—and very nearly did. (Very good drum work here from Bill Yates, incidentally.)

Bouquet

There were some slips in "Scheherazade," the waltz; but the final "Wedding Of The Painted Doll" was probably the best number of the Contest. A bouquet to arranger Geoff Ludlow. And to tubby little Jack Kirkland, the band's bouncing and hard-trying leader.

Passing points on the other bands:

The Beavers: No spark, but may have been worried by people still taking seats in hall; final number had crisp brass; probably playing below its potential best.

Ken Stevens (Cambridge): Pianist leader far better than rest of band. Judges voted him Musician of the Year. Drummer inconsistent.

Best solo

Ted Needham (Sheffield): Very good guitar from leader Ted; played best solo of the day. Billy Baier influence apparent. No co-ordination between group as a whole.

Jack Mann (Leeds): Lack of style or personality resulted in rather dull, overall sound.

Henri Morrison: A case of trying to run . . . French horns, etc., but poor intonation in sections, and arrangements beyond band's capabilities.

Roy Herrup (Bath): What was drummer leader Roy doing? Checking his pools? He certainly wasn't knitting the band together. Result: six individuals (some quite good), but no band.

Modernaires (Sheffield): Girl bassist plays vigorously, but band is rather stilted.

On another page I have elaborated on the basic requirements of a band, and, in particular, the drummer. Most of the band leaders who think I have been harsh on them might do well to study this. And those who hadn't the courage to enter the contests in case they lost might have a look, too.

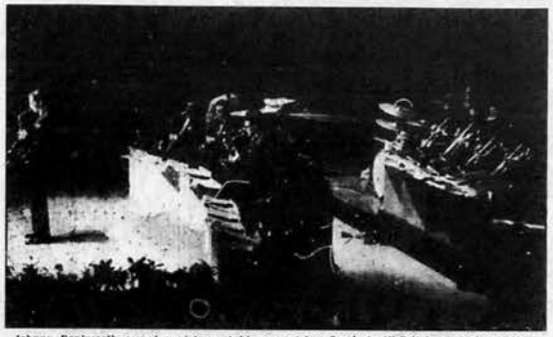
Inspired

"It Don't Mean A Thing If It Ain't Got That Swing." Just look at what it did for Tito Burns . . .

Playing solo accordion in a large hall with a strong rhythm section can be a gruelling task. But Tito had a good rhythm section (from the Dankworth band) and it made all the difference. He was an inspired player that afternoon.

"I haven't played that well in five years," said Tito after the show. "They gave me just what I wanted."

Provincial leaders please copy.



Johnny Dankworth scored a victory of his own at last Sunday's All-Britain. According to our reviewer, he finally toppled Ted Heath from the British Band pinnacle with "the most exciting band show I have heard in years." Some years ago, Johnny played in the same show—as a semi-pro. clarinettist with Freddie Mirfield's Garbage Men.

Tito Burns borrowed Johnny Dankworth's rhythm section for an inspired set of modern jazz on the accordion. Here he is, before that, competing the show.

OWN ITV SHOW FOR FRANKIE VAUGHAN

FRANKIE VAUGHAN, at present filming in Jack Hylton's "Ramsbottom Rides Again," will be starring in his own series on ITV in January.

Frankie told the MM: "The details are now being sorted out. At the moment I am thoroughly enjoying myself filming with Sabrina and Shani Wallis—and, of course, Arthur Askey and Sidney James.

"After the ice-skating all summer and now horse-riding, I quite expect to be asked to do an act on a tight-rope any moment now!"

Frankie televises in "The Jack Jackson Show" on ITV this Sunday. On December 3, he appears both in Gerry Wilmot's ITV programme and Jack Payne's "Say It With Music" BBC show.

Roy Kenton gets London residency

Drummer-leader Roy Kenton will be resident at the Ritz Ballroom, Kingsbury, when it opens on December 9.

His 12-piece will comprise Frank Salisbrook, Norman Parks, Alan Jackson (tpts.), Tony Hallett (tmbn), Charlie Skelton (alto), Ron Plummer, Barry Noble (tnrs.), Don Read (bass), Doug. Proudley (pno., arr.), Jean Barry (vcls.), and an altoist to be fixed.

Jean Barry formerly worked with the Cliff Dewley Orchestra at the Tower Ballroom, Birmingham.

Roy has been resident leader at the Blue Lagoon Ballroom, Newquay; Plaza, Manchester, and the Lees Cliff Hall, Folkestone.

Cleo Laine gets some backstage assistance from the only other girl in the show—Margaret Madin. Margaret is bassist with the Sheffield Modernaires. (See "1 Girl—128 Men!")

Last year's winner, Jimmy Heyworth (left), receives the third prize at this year's All-Britain from MM Editor Pat Brand. "The Heyworth band was not playing as well as it did last year," says Mike Neverd in his account of the Contest.

DISC BILL

From Page 1

debate on the Copyright Bill, 70-year-old Lord Burden made a startling denouncement of the "stranglehold" of the MU in connection with the copyright of gramophone records.

Lord Burden deplored the action of the Union which, "for its own selfish purposes," was imposing its embargo on records.

"That embargo, in my considered judgment, is a restrictive practice against the public interest and should no longer be tolerated," he declared.

"I can think of nothing more unjust or tyrannical. This stranglehold the Musicians' Union have on Phonographic Performance, Ltd., should and must be broken."

Added Lord Burden: "If the Union decide to strike—let them."

Lord Jowitt, a former Lord Chancellor, said: "I say on principle that this right of receiving royalties from gramophone records is quite out of place in the law of copyright and the sooner it goes the better."

1 girl—128 men!

Behind the scenes with JERRY DAWSON

MARGARET MADIN, an attractive twenty-four-year-old brunette and mother of a baby girl, was probably the most nervous person backstage at Sunday's All-Britain.

She was the only girl among 128 contesting musicians.

Margaret is bassist with the Modernaires of Sheffield. She joined the Modernaires almost two years ago.

Her husband plays in the Freddy Needham Trio at the Millstone Hotel, Rathersage.

Ray Hollingworth, trumpet-leader of the Modernaires, was playing in his second national championship in fifteen days. He is also a member of the famous Cresswell Colliery Band which took part in the *Daily Herald* National Brass Band Championship final at the Royal Albert Hall on October 29.

Several of the bands travelled overnight to be present at the All-Britain.

The Ken Stevens boys were working in Cambridge on Saturday night and started their trek to Manchester at 2 a.m. on Sunday. At 4.30 a.m., making good time, they passed through Derby. They carried on and an hour later found themselves on familiar ground. Yes—they were back in Derby!

Jack Mann, travelling from Leeds with two coach loads, had to face a minor crisis when one coach stopped with engine trouble. All the musicians and instruments were piled into the remaining coach, which carried on to Manchester and returned later to pick up the relations and supporters.

Such a momentous event as the All-Britain even has its effect on the professional musicians who appear.

Johnny Dankworth, himself an ex-contestant, carried a picture in his mind of what would be happening backstage when he arrived at the King's Hall shortly before 2 p.m.

"I expected to hear everyone rehearsing," said Johnny, "but I was surprised to hear sounds issuing from my own bandroom. My trombone section was practising like mad."

They, too, had caught the spirit of the ur que occasion—the twenty-se enth MELODY MAKER All-Britain Championship final.

EDDIE AND NORRIE IN DANISH SHOW

TRUMPET star Eddie Calvert and Columbia A&R man Norrie Paramor will be flying to Denmark on Sunday, December 11, to give a special concert at Aalborg.

Norrie will conduct a 40-piece symphony orchestra which will accompany Eddie in some of his recorded specialities.

Today (Friday) Norrie is due to leave London Airport for a week's business trip to the Continent. He will visit Brussels, Luxembourg, Wiesbaden, Cologne, Paris and Amsterdam.

"It's mostly a promotional tour," Norrie told the MM. "There's a big market on the Continent these days.

Technique

"I hope to renew acquaintance with Caterina Valente in Wiesbaden. And I want to meet some of the boys responsible for the wonderful sounds on her recordings.

"Not to copy, mind you—I just feel that the latest German recording techniques could teach us and America a thing or two. Any hospitality extended to me while I am out there I would like to return—it all makes for better recordings."

ONE advert.: 1,491 replies!

The staggering total of 1,494 replies has so far been received by Messrs. Bonsey and Hawkes in response to an advertisement inserted in the July 2 issue of the MELODY MAKER.

John Gardner, advertising manager of Bonsey and Hawkes, stated this week: "In the whole of my experience in advertising, I have never known anything like it."

The advertisement announced the publication of the firm's new Ajax Drum catalogue, in which is illustrated the complete range of Ajax drums and accessories.

Four more singers win through

Area final winners in the MELODY MAKER Vocalists of the Year Contest last week were:

PALAIS DE DANSE, GLASGOW: Avril Thomson, of Dundee, and Phillis Laurkin, of Tollcross, Glasgow.

EMPIRES BALLROOM, WHITLEY BAY: Jean Nichol, of Bedlington Station, Northumberland, and George Llewellyn, of Darlington.

RESULT

	Pts.
1st.—The Beavers Dance Orchestra	154
2nd.—Jack Kirkland and his Band	150
3rd.—Jimmy Heyworth and his Astoria Orchestra	148
4th.—Ken Stevens	144
4th.—Ted Needham	144
5th.—Henri Morrison	141
6th.—The Modernaires of Sheffield	124
7th.—Roy Harrup	120
8th.—Jack Mann	119
9th.—The Modernaires of Bradford	110
9th.—Norman Longbottom	110

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Bert's bow on Parlo.

Guitarist Bert Weedon (l.) checks over final details before recording his first solo sides for Parlophone on Wednesday watched by Sidney Torch (r.), whose orchestra accompanied him, and A&R. chief George Martin.

DAVID WHITFIELD OFFERED TV & CABARET SPOTS IN U.S

DAVID WHITFIELD has been offered a further four U.S. television dates on the Ed Sullivan coast-to-coast show, which has 50,000,000 viewers, and bookings at spots in New York, Las Vegas and Miami next year.

These offers were made to David before he and his MD, Reg Warburton, left New York last Wednesday week to return to England after a 15-day visit. He appeared twice with Ed Sullivan and on radio D-J programmes, including that of Mitch Miller.

At a party in New York to mark the première of the film "Guys And Dolls," David met Esther Williams, Marion Brando, Jean Simmons and Richard Egan.

Impressed

Both David and Reg Warburton were most impressed with the co-operation they and the other acts received from the orchestras on the TV shows, and with the standard of the accompaniment provided for the cabaret acts in the restaurants they visited.

On one Ed Sullivan show there was a wire act. They had no music, but asked the 40-piece orchestra to play "Sleepy Lagoon."

"It was as good as it could have been had the boys been reading from parts," said Reg. "And then in the break I found the string section busy writing out their own parts—just to be sure.

"No wonder American bands are good."

FIRST DISC

A pensive study of Michael Holliday, vocalist with the Eric Winstone Orchestra, whose recording of "The Yellow Rose Of Texas" and "The Stein Song"—his first sides—have just been released on Columbia.

'PAJAMA GAME' WRITER DIES

JERRY ROSS, co-writer with Richard Adler of the "Pajama Game" and "Dam Yankees," died in New York on Friday, aged 29. He leaves a widow and child.

With Adler, Ross wrote many hits, including "Rags To Riches," and records of their songs sold over 7,000,000 copies.

CONDE'S 'DOUBLE'

Pianist-leader Francisco Conde opened at the Stork Room and the Pigalle on Monday leading Reg Weller (drs., vcls.), Tommy Stringer (tpt.) and Susan Miller (vcls., maraccas). Francisco is relief to Woolf Phillips at the Pigalle.

Daniels to tour six countries

DRUMMER - LEADER Joe Daniels is to make a nine-week tour of American bases in Germany, France, Italy, Morocco, Turkey and Greece commencing on December 7.

Joe will take his seven-piece orchestra and vocalists-dancers Wally Miller and Olive Weare.

His band is completed by Alan Wickham (tpt.), Len Beadle (tmb.), Alan Doniger (clt.), Les Clark (bass), Ron Barclay (pno.) and Bobby King (vcls.).

Joe has just recorded a medley of popular Dixieland tunes for Parlophone under the title of "Dixieland Party."

MUSICAL STARS IN 'MUSIC SHOP'

FRANK WEIR, Bill McGuffie, Tommy Reilly and the Coronets are in the musical line-up for "ATV Music Shop" tomorrow (Saturday).

The programme's resident Maxwell-Brennan Sextet has been retained for a further 13 weeks.

Other musical stars who will be seen on ATV over the week-end are Anne Shelton, Frankie Vaughan, Don Lang, Diana Coupland, Ronnie Scott and Joan Small in Sunday's "Jack Jackson Show," and Jerry Colonna in "Sunday Night At The London Palladium."

Dollimore and Donnison to leave Geraldo Orchestra

TWO key men of the Geraldo Orchestra are to leave next month. They are pianist Ralph Dollimore, who leaves on December 11 after twenty-one months, and bassist Frank Donnison, who leaves on December 31 after four years.

Ralph told the MM: "I have made quite a few plans for the future, but I do not wish to disclose them at the moment."

Frank commented: "I am leaving Gerry as I wish to stay in Town and concentrate on sessions, broadcasts, and recordings."

As yet no replacements have been fixed.

Ralph Dollimore is a discovery of Afro-Cubist leader Kenny Graham. He was picked in 1952 as a star of the future by MM critics and later joined the Ted Heath Band.

Manchester girl for Lewis airings

Manchester vocalist Jean Parker is to broadcast with Vic Lewis and his Orchestra when they return from South Africa next January.

Vic heard Jean some weeks ago in Manchester and offered her a job. She has passed a BBC audition.

Jean has also been auditioned for the BBC in Manchester, and has been promised an early date with the Northern Variety Orchestra singing a blues specially written by Manchester songwriter Alan Ferguson.

Bell wax more accordion men

The Bell Accordion label held further recording sessions at London's IBC studios last week.

The Albert Delroy Trio—completed by Len Cushion (bass) and George Elliot (gtr.)—made four titles, and Percy Holland and Gerald Crossman cut two titles each.

Francisco Cavez and a Latin-American group made four titles on Tuesday.

Rosemary Squires records ITV show

Singer Rosemary Squires, who last week appeared on ITV's "Chance Of A Lifetime" show, recorded another ITV programme that same morning for future transmission.

The accompanying orchestra was directed by Phil Martell.

Rosemary's first two titles under her recent Decca contract will be recorded on November 30. Both are new songs, in which she is accompanied by the Johnny Douglas Orchestra.

The sides are scheduled for release in mid-December.

JD ON TV

Jerry Dawson, the MM's Provincial News Editor, will be seen by BBC televiewers on Saturday, December 3, in "What Makes A Star?" This is the TV version of the radio programme in which Jerry appeared earlier this year.

RANDALL TOUR

Freddy Randall and his Band leave for Germany on Sunday for a six-day civilian concert tour. The band returns next Saturday.

NEWS IN BRIEF

THE George Shearing Quintet, whose first Capitol LP has just been released, has been voted by America's disc jockeys the No. 1 instrumental group.

• • •

Sid Willmot and his band took up the resident berth at the Majestic Ballroom, Leeds, on Monday following the two weeks' opening stint by Syd Dean.

• • •

Vocalist Jill Kinley (ex-Dinah Dee) and Johnnie Gray trumpeter Ross Brandon complete the Ronnie Pleydell Orchestra which opens at the Cresta, Luton, tonight (Friday).

• • •

Jack Cannon returns to the Palais de Danse, Bury, near Manchester, on Monday. He will assume leadership of the resident band.

• • •

Trumpet-arranger Dick Nairn has left the Woolf Phillips Orchestra, resident at the Pigalle Restaurant, W., to freelance.

• • •

Mel Powell is starting a big lawsuit against RCA Victor in connection with a recently released Victor album of Glenn Miller recordings made with the latter's Army Air Forces band.

• • •

Lou Levy, outstanding jazz pianist who emerged from retirement last year, has signed with Victor and will record his first LP this week, using the nickname "The Grey Fox" (he has had grey hair since he was in his teens).

• • •

Elizabeth, wife of pianist-vocalist Mike McKenzie, gave birth to a 7 lb. 4 oz. baby at Paddington General Hospital last Thursday week.

• • •

Guitarist Dennis Newey and violin-leader Norman George—both members of the BBC Northern Variety Orchestra—are to appear in a double act on television on December 16.

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BECHET

SIDNEY BECHET was born in New Orleans in 1897. Before most of the famous jazzmen of our day were out of their diapers, Bechet had played London, Paris, Brussels, Berlin, Moscow and St. Petersburg.

When I heard him the first time, in 1930, he was holding forth at a sort of gigantic super-Lyons Corner House in Berlin, called the "Haus Vaterland." He was a thoroughly international, cultured, worldly-wise cosmopolite of 33; his musicianship was flawless: he could do anything he wanted on his instrument.

His mind was the richest of any improvising musician that I had met: he could take any theme, from the blues to a modern German "Schlager," and make superb music out of it—music that kept the spirit of the theme and yet reflected the mind of a most powerfully original individual in every line of variation.

by ERNEST BORNEMAN

What I admired most was his apparent ease of playing, his ability to "sing" on his instrument with the effortlessness of a child humming to itself. Yet his music was never "smooth" with the glossiness of the glib virtuoso: it was music in which each note had a meaning; it was the music of a man who had led a rich life and was able to convey its meaning in music. There was no padding.

Today, after some 50 years of active playing, Bechet is still the same. The foolish little voices that cried havoc when some of us in the 'thirties first mentioned Bechet as the forgotten man, the man who played better clarinet than Dodds and Noone, the same foolish little voices have now begun to squawk again by deploring Bechet's "over recording" in France.

Bechet, once underrated, is now "overrated." What childishness!

In 1903, at the age of six, Sidney borrowed his brother Leonard's clarinet and began to practise. In 1905, at the age of eight, Sidney sat in with Freddy Keppard's band for the first time. Thus began his career as a professional musician—a career unequalled in steadiness of output, unfailing quality of musicianship, and triumph over poverty, illness and adversity.

I am now too old to argue that there are do's and don'ts in jazz which I or anyone else can define.

No. 8 in our GIANTS OF JAZZ

Nor can I fool myself successfully into thinking that the things which please me in jazz are objectively the good things in jazz. All I can try to do is sum up what moves me about Bechet's music and hope that I will arouse in others a curiosity and a degree of expectation which will allow them to listen for those qualities in Sidney's music which have given me great joy over a quarter of a century and for which I shall forever be grateful to him.

First of all, then, I admire Sidney's *gift of inventing tunes*. At a time when most jazzmen's work is being evaluated by the critics as the ability of devising new variations on the chord sequences of pop tunes, or the ability of inventing complex chord sequences of their own, my interest in melody must strike many of my younger readers as rather old-fashioned.

The meaning

So, perhaps, it is. But I still feel that it takes greater musicianship to conceive a simple major-minor melody which is not trite and not derivative than to devise a chord sequence or a variation on a chord sequence whose main merit lies in novelty. An electronic calculator, it seems to me, can do the latter job as efficiently as—probably more efficiently than—most musicians of the Brubeck brand.

This brings me to my second point—the *meaning* of music. It has been fashionable, ever since Panassié's admirable *Jazz Hot* cleared the air, to take it for granted that jazz is essentially a matter of improvisation on a theme. "You can build jazz on any theme" has become a commonplace of jazz criticism.

I still dispute the point. No one in this world can turn a poor theme into a great variation.

And Sidney's exceptional standing among improvising jazzmen has been due, in no small measure, to the fact that he has based so many of his improvisations on themes of his own. In fact, I have no hesitation in saying that only Ellington and Morton can compare with him as a composer.

And why? Because *Sidney invariably has something to say*. He is one of the very few men in jazz whose music has unmistakable *content*. His music is not the formal plaything which jazz has become in the hands of so many of the younger musicians. Nor is it the tired variation on pop songs that have long lost their meaning, if ever they had any. Sidney's music fulfils that demand which has been all but forgotten by the whole younger generation of jazzmen: it is *about something*.

This is what makes him a master. This is what moves him into a category all of his own.

If I may come to the formal characteristics of his music, now that the more important things have been said, I must stress once more his phenomenal effortlessness of playing: he is completely relaxed and completely in control of his instrument. There is no straining. Like Shakespeare, like Michelangelo, he gives you the impression of a man who can do anything in his chosen idiom.

Unfailing drama

Next, I think, one must pay homage to his exceptional sense of timing. The way he places his accents — quite unpredictable and yet with unfailing sense of drama—is purely personal. There is no one else—none of his pupils, not even Johnny Hodges, nor any of his lesser imitators—who has ever equalled his ability to propel a tune forward with the most delicate stresses, slurs, accents and other rhythmic innuendoes.

Part of his fantastic ability to create rhythmic excitement lies in his entirely personal manner of using cut-offs: this is the use of silence to build architecture in sound. No one has ever equalled Sidney at it. Try and predict where his cut-offs will come, and he will fool you every time. He is a master of surprise.

Much has been said in criticism of his vibrato. Once, when I asked him what his peculiar vibrato was due to, he said: "Senility, my boy." That took the sting out of the question. But it is, of course, irony. For Sidney's peculiar vibrato was as clearly audible on the famed, unissued "High Society" of November, 1921, as on the records he made during the current month.

It is always dangerous to pick out a few records as samples of a man's lifetime work. All I can do, again, is name the ones that have moved me most.

There is, first of all, "Kansas City Man Blues" made with Clarence Williams's Blue Five in 1923—the first record in history which, to my mind, establishes jazz as a mature form of music.

"Texas Moaner Blues," from 1924, shows the two great men of New Orleans jazz playing together for the first time. "2.19 Blues," from 1940, shows them together for the last time: both are masterpieces by Louis and Sidney. Nothing better has ever come out of the entire history of traditional jazz.

Only four groups in traditional jazz history come anywhere near the level sustained in these discs—and three of these groups contain Bechet. There is Louis's Hot Five between 1926 and 1928; the New Orleans Feetwarmers which paired Bechet with Tommy Ladnier in 1932; the Panassié session in 1938 which reunited them; and the Bechet-Mezzrow sessions in 1945 and 1946 which are, perhaps, the all-time object lesson on "how to revive New Orleans jazz without actually being a revivalist."

There are a few lesser Bechet sessions which hold a very high place in my own hierarchy of jazz: "Viper Mad" and "Sweet Patootie," made in 1938 with a small group drawn from Noble Sissle's Orchestra; the backings to the Trixie Smith session of May, 1938; "Wild Man Blues" and "Nobody Knows The Way I Feel This Morning," with Sidney de Paris and Sandy Williams in 1940; the marvellous "Blues In Thirds," with Hines and Baby Dodds later that year; and the Bechet-Nicholas Blue Five in 1945.

None of these sustains the universally high level of the best of his earlier sessions, but all of them show Sidney himself at the same height of invention, power and control. It is the band behind him that falls short of greatness.

Recent criticism

Some recent criticisms have been made of the discs which Sidney has recorded since he settled in France. I say deliberately, after many a careful listening session, that such criticisms are entirely undeserved.

Sidney, even on the worst records by Luter and Rewellotty, is as astonishingly good as ever.

And while younger men play the sterile music of emotional impotence, Sidney, at 58, sings of love and sorrow and joy and the good things in life with the warmth and conviction of a young man to whom the world is undiminished in promise and fulfilment.

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MUSIC FOR TIRED LOVERS

THE story of how **ERROLL GARNER** was offered a "job" with **WOODY HERMAN'S** Band makes amusing reading on the informative sleeve note to "Music For Tired Lovers," the satirically titled 12-in. LP featuring "Love Songs sung by Woody Herman with Erroll Garner at the Piano" (Philips BBL7056).

In Woody's words: "We were in Kansas City, and one night, when **BILL HARRIS** and I were feeling quite *exhilarated*, we both fell on the idea of hiring Erroll to be our band pianist.

"The fact that Erroll doesn't read, and that he, at that time, was earning at least five times what I was prepared to pay him, didn't deter us.

"It was a crazy idea. We located Erroll, who was at the Three Deuces in New York, and excitedly offered him the 'job.' Erroll fell right in with our capriciousness, and accepted in the same 'phone call.

"Six months later, Erroll and I ran into each other in Cleveland. Erroll walked up to me and said 'What time do we hit?'

Actually, the two didn't "hit" until they both played on the same bill at New York's Basin Street—when Erroll sat in with Woody and the band on the closing set.

This logically led to one of those early-hour sessions when Woody would sing his "Torch Hour" selection of evergreens. Tongue-in-cheek, Woody added his usual levity to the nostalgic period by announcing that this was music for tired lovers."

The sessions became so popular that requests for a recorded memento were repeatedly made. This LP is the outcome.

Titles are "My Melancholy Baby," "I Hadn't Anyone Till You," "Let's Fall In Love," "Moonglow," "I Don't Know Why (I Just Do)," "You've Got Me Crying Again," "If I Could Be With You (One Hour Tonight)" "I'm Beginning To See The Light," "As Time Goes By," "After You've Gone," and "I'll See You In My Dreams."

The bass and drum accompaniment, restrained to the point of inaudibility at times, is by **WYATT RUTHER** and **FATS HEARD**.

Woody may have more of a feeling for jazz than an ability to project it, but these offerings, while not in the Sinatra class vocally, have a certain charm.

The star man, of course, is Garner. Though too obtrusive musically to be an accompanist in the true sense, he nevertheless makes this relaxing LP a constant source of delight.

And how Garner swings! If you need proof, just play the opening bars of "If I Could Be With You."

★

I have always had some admiration for **RAY MARTIN**. He is one of the few leaders on this side of the Atlantic capable of producing precision and beat from an orchestra.

These qualities are again to the fore in Ray's "Romantic" LP (Columbia 33S1072). But why spoil things by "quoting" from the **GENE KELLY** recording of "Singin' In The Rain" and from **GEORGE SHEARING'S** "September In The Rain," one of Ray's ten titles?

Surely Ray need not rely upon other people's arranging talents.

The remaining numbers, apart from the wistful title tune, are: "Love Walked In," "I'm In A Mood For Love," "A Fine Romance," "You Stepped Out Of A Dream," "Dancing In The Dark," "Long Ago And Far Away" "As Time Goes By," and "I've Got You Under My Skin."

MEETING IN KANSAS CITY

Erroll Garner is pictured above on a Columbia record date. A meeting in Kansas City led to his "joining" Woody Herman.

Laurie Henshaw's Platter Chatter

AL HIBBLER tends to clip his words in "They Say You're Laughing At Me" (Brunswick 45-05464), but he sings this pleasant song with the vibrant sincerity that makes such a strong appeal.

"I Can't Put My Arms Around A Melody" makes less effective material for Al on the reverse.

The Voices of **WALTER SCHUMANN** offer a subdued version of "The Man From Laramie" on HMV 7M323. "Let Me Hear You Whisper," from the film, *Mister Roberts*, includes some appropriate siren cooing from the feminine element in the choir.

JACKIE GLEASON skips his "Music For Lovers Only" ritual and dons a bandmaster's uniform on "The Band Played On" and "In The Good Old Summer Time" (Cap. 45-CL14323). In short, this release echoes the type of music one can hear at a seaside bandstand. But, in Britain, not quite with this beat.

Children's voices dubbed in add a touch of atmosphere.

I recall that American leader **JOHNNY LONG** once had a danceable band. But it is some years since I heard it. And to judge from "We'll Build A Bungalow" and "Silver Dollar" (Parlo. MSP6176), these titles were made some years ago. Certainly the treatment sounds very dated by today's standards.

The strings sound a trifle shrill in **DAVID ROSE'S** EP featuring "Take My Love," "Stars Shine In Your Eyes," "Love Is Eternal" and "Summertime In Venice" (MGM-EP-520). Rose, too, has recorded more stimulating arrangements.

The titles "You Are My Sunshine" and "Ma (He's Making Eyes at Me)," by the **FERKO STRING BAND** (London 45-HL-PB1823), echo the treatment of "I'm Looking Over A Four-Leaf Clover" by the **ART MOONEY** Orchestra back in 1948. Neither should miss with the corn element.

Decca have issued an EP of "**JOAN REGAN Successes**" on DFE6378. Titles are "Someone Else's Roses," "Prize Of Gold," "Ricochet," and "I'll They've All Gone Home."

Joan's voice has that plaintive quality ideally suited to three of the songs, but "Ricochet"—while certainly successful)—to my mind is not the ideal material for Joan.

The Song's The Thing...

ONE of the great virtues of *The Song's The Thing*, launched some time ago by the BBC, lies in the fact that throughout the entire week the singer does not repeat a single song. Obviously, then, the BBC is quite prepared to pay out a considerable sum of money on arrangements.

On the other hand, when a leading dance band undertakes two broadcasts (one week—and repeats 70 per cent. of the numbers on the second airing—it becomes equally obvious that, here, the BBC is not prepared to cover the cost of the necessary orchestrations.

The arrangements on *The Song's The Thing* are solely used for that broadcast. On the other hand, a band can use the same orchestration for a broadcast, recording, concert or dance. One can understand, then, why the BBC might be reluctant to provide money for such arrangements.

But *something* must be done to stop the too-frequent repetition of the same tunes. The solution would seem to be for the BBC to pay a higher fee to bandleaders for a broadcast—and then insist that these bands must not repeat any arrangement within a specified period.—*Bill Bailey.*

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DRUMS AWAY!

—a four-page survey of drums and the jazzmen who play them

America's stars in the flesh

A FEW months back, I went to America with Johnny Dankworth. And although I saw lots of drummers in action, I still didn't come away with any particular favourite.

They all had something to say in their own way.

The most original and inventive was Shelly Manne; the most swinging—Osie Johnson and Kenny Clarke; the most sensational—Buddy Rich; the best big band drummer—Mel Lewis, the new Kenton man.

I spent many hours with Shelly, who was playing at Zardi's, the famous Hollywood joint, with Shorty Rogers. Inventive is, perhaps, too mild a word for him. He is ridiculous. His solos are very melodic, and he tunes his drums to the tonic, third, fifth and octave of the scale.

He played a tremendous solo on Bud Powell's "Un Poco Loco," with a tambourine on the large tom-tom, and one brush and one stick. You had to hear the resultant sound to believe it.

An interesting thing about this group was that instead of taking fours between soloists, they took six bars apiece when they played the blues. Very strange this, until you got used to it.

Osie Johnson was playing with Earl Knight's Trio at the Cafe Bohemia in Greenwich Village. He is a wonderful drummer, and gets a "happy" feel in his playing.

Apart from the sessions at the Bohemia, I saw Osie on an Al Cohn record date. Al came into the studio and handed out an original. In it was one phrase with some peculiarly awkward phrasing. The musicians put it on their stands, looked at it, and *played it without a flaw.*

Especially Osie. He went through it as though he had been playing it all his life. Not only the phrasing, but the right little fill-ins just where they were needed.

by Allan Ganley

who gives a first-hand account of his recent visit to America

★

Kenny Clarke, the other "most swinging" drummer I heard, was with Oscar Pettiford's group, opposite Osie at the Bohemia.

Kenny Clarke is a tremendous musician and is respected among the profession. He is, to my mind, one of the most original drummers in the States. He gets a great beat in his playing—very much a "four-in-the-bar" feel.

The most "sensational"—that was Buddy Rich. I stayed at the Cafe Society for a whole night, nine till four, listening to his fantastic work. He is a really great natural drummer and his solos are breathtaking.

I have never seen anyone go round the kit as fast as he did. He does cross-sticking from large tom-tom and small tom-tom so quickly—and for so long—that it's just unbelievable.

He also does a long, fast, single-stick roll with his right hand, hitting the large cymbal up and down.

But he's very fed up with the music business in the States, and would like to come to Europe for a long holiday, possibly *staying over to play in England.*

The new Kenton band, which you'll no doubt be hearing when it plays in Britain next year, is very good—thanks partly to the efforts of Stan's latest drummer, Mel Lewis. He is a really good, swinging, big band percussionist.

Mel may be just a wee bit unreliable, though. When the band had an air-spot during my stay in New York, he missed to snare and small tom-tom

I saw his part afterwards, and it was one that would normally take three or four playings to get. This, to me, was a real object lesson in the difference between just reading a part and *interpreting* it.

Continued on page 20

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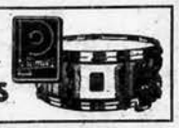

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YOU ARE THE SPARKPLUG!

Mike Nevard talks to—and about—British drummers

"IT Don't Mean A Thing If It Ain't Got That Swing" is perhaps the most apposite title in the jazz repertoire.

The basic requirement of a jazz musician is that he should have the ability to swing.

This does not mean that an embryo trumpeter with an inborn sense of rhythm and no musical skill is superior to an articulate musician with no natural gifts.

But the man with the beat is the potential Great. Musical proficiency can be acquired. A sense of rhythm—it's either there or it's not; and no amount of tuition can produce it.

There are many fine musicians in the top ranks of British bands today who do not swing. They cover their lack of propulsion with dexterous musicianship, and in many cases create pleasant and listenable music.

They never will swing, but the boundaries of music are wide enough to accommodate them.

The drummer, on the other hand, is limited to the production of rhythm: the creation of, at the most, two- or three-note patterns. His rôle is purely rhythmic.

Therefore, if he can't swing, he's no good.

There is no melodic disguise he can adopt to cover up lack of swing. He can only blind his audience with speed and agility—the only facets of technique available to him.

The amazing thing is that this technical smoke-screen seems to have kept jazz audiences in a fog ever since the first rim-shot.

The truth is that practically none of our name-band drummers swing.

Can you blame the newcomers, therefore, who think that all you need to be a drummer is a kit of drums and a good carrying arm?

The worst thing that ever happened in British jazz was the introduction of the first bop records to this country.

Drummers like Max Roach and Kenny Clarke have so much to teach us in the art of rhythmic construction. Yet the only thing that filtered through the thick skull of the British drummer was the one-two-three beat on the cymbal.

Max used it; Kenny used it. But it was only one example from an endless permutation of rhythmic devices. It is not the basic essential of modern drumming.

BOBBY KEVIN.
—*the most underrated.*

The only basic requirement of jazz drumming—then, now, and for ever—is a beat.

At a certain point in a solo or an ensemble—with a certain player, or in a certain mood—the one-two-three rhythm on cymbals may be effective. Lots of other rhythms are effective, too.

At times the front-line improvisations suggest a four-in-the-bar treatment; at others, an accented off-beat is called for; at others again, a horn phrase screams out for an accent on the down-beat.

Ten drummers out of eleven at Sunday's All-Britain lacked a natural beat—but this is not just a semi-pro. shortcoming. The same state of affairs exists right through the profession.

The swinging drummer has been displaced by the exhibitionistic breed and no one has lifted a finger to stop it.

You can understand the bandleader's reasoning—though no farsighted person would condone it. Playing to the crowd has always been a popular—and well rewarded—pastime. And no one can play louder than the drummer.

But it is a short-sighted policy that can only lead to the further degradation of our bands.

Let's take first essentials first: get a band of swinging musicians, *then* build up the showmanship, polish the musicianship.

An even more frightening aspect of this whole business is that the musicians themselves seem to regard it as right that the drummer should have equal solo rights to the horn men.

Surely the drummer's job is to create a beat. Fours between drums and tenor can never be as melodic as fours between tenor and trumpet.

Tony Crombie, to my mind, is a drummer whose evolution has seem to regard it as right that the drummer should have equal solo rights to the horn men.

Surely the drummer's job is to create a beat. Fours between drums and tenor can never be as melodic as fours between tenor and trumpet.

Tony Crombie, to my mind, is a drummer whose evolution has taken the right chronological course.

Tony is a natural. He always swung—right from the time I first heard him at the Old Orange Swing Shop in the forties. He was no doubt swinging long before that.

He was too loud, but he swung.

In his first name job he punched the Tito Burns Sextet along like a Lazonod, never flagging. Not a drummer flying all over the kit for effect; but a man working viciously to drive a band.

Dynamics to Tony were just a word. He was all force. But with the formation of his own band came a new intelligence. He became more discerning, developed restraint.

He is now working on the showmanship. The perfect order: beat, *then* ornamentation.

Tony drives his band with an aggressive tenacity bettered only by fellow drum-leader Basil Kirchin.

In the case of Kirchin, the enthusiasm and guts of the leader is communicated more readily to the musicians. Tony's

(*continued on facing page*)

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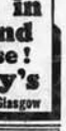

KENNY CLARE.
—*Dankworth's new dynamo.*

JACK PARNELL (above) and TONY CROMBIE (right).
—*two drummer-leaders with styles of their own.*

(*from preceding page*)

middle-sized combo has attack; but Basil's larger ensemble has fire.

The only other rocking big band drummer to the call to mind here are Phil Seamen and Kenny Clare.

Phil, like Crombie and Kirchin, is liable to get carried away when he's really going, but, with the continual blasting of the Ronnie Scott band in front of him, he is in the right company.

Kenny Clare has a better sense of dynamics than his percussive colleagues, and puts terrific sock into the new Dankworth band's ensemble playing.

He does tend to use the cymbal-tapping too much through the middle of the numbers, though possibly a cymbal with more swish would lessen its rigidity.

Phil Seamen and Kenny Clare, of course, both partnered Jack Parnell in his two-drum specialties, which was perhaps unfortunate for Jack.

The duet spots were brilliantly conceived and masterfully executed, but Jack's drumming—technically superior—never had the same dynamism as that of his partners.

Jack makes a good example of my point about show drummers. He was the first drum star of Britain's swing era, and the first drum hero of the post-war years.

Only the past 18 months have shown a change in his status as the most popular drummer in the country.

Jack shot to the top during the war, after a broadcast with the Buddy Featherstonhaugh Sextet. His crackling drum work was way ahead of any other drummer of the day. His fills-ins had a clean, crisp sound—a healthy vitality.

With Heath, he became the idol of every drummer in the country. But after several years with Ted, his boyish enthusiasm gave way to a more casual approach. The cool era was dawning.

With his own band, though, he regained some of that early vitality. But his partners prompted one to make comparisons.

Jack's the boy!

Nevertheless, so far as technique is concerned, Jack was—and still is—the best of the big band practitioners.

Eric Delaney, the cockney who dislodged Jack from his perch in the popular eye, never got a fraction of Jack's support when he left with Geraldo.

He was a far better drummer than most of his contemporaries—but no one seemed to notice.

With his own band, surprising talents as a showman were revealed.

To the public, the drummer is the most popular man in the band—the drummer-leader is therefore likely to be the most popular leader. And Eric looks like being this by the time the next poll comes along.

But Eric, like Parnell (clean, stick drummer, both of them), does not generate a natural, pulsating beat like, say, Kirchin, for instance.

Both have the drop on Ronnie Verrell, though, who followed Jack into the most important drum stool in the country.

Ronnie doesn't move the Heath band at all. Despite herculean struggles over the kit, he merely produces a pattern of sound. Yet he is the second most popular drummer in the country today.

Another non-swinger who occupies pride of place in the fans' estimation is Tony Kinsey.

Tony is, without doubt, the most technically deft of all the British drummers. But he started without the prime essential—beat—and is still without it.

Eyes closed, an occasional smile on his lips, he coaxes response from his kit. His brushes and sticks leap nimbly across the skins and cymbals. Subtlety and agility combine to produce an intelligent pattern—an intelligent pattern without warmth or emotion.

A drummer who has these missing qualities, and is the best small group drummer because of it, is Allan Ganley.

Allan's brushwork is discreet yet propelling. And he is not hindered by stupid prejudices. If a two-beat effect is called for, Allan is ready with it before it comes.

No other drummer here has such anticipatory qualities as Ganley. He is always just ahead of the improvising soloist, and his fill-ins are like lightning.

Another very good combo drummer—his brushwork is superb—is Bobby Kevin, now playing with Oscar Rabin.

Bobby, a subtle, swinging player, is probably the most underrated in the profession.

Another who should not be forgotten is Eddie Taylor, now with Whittle. And Vic Lewis's Andy White has a promising "snap" to his playing.

But Eddie and the other few swinging drummers still existing in this country will be right out of the picture if present trends continue. The only people who can put some pep into the drum stools are:—

(1) THE FANS—by using a sense of discretion, and abandoning the practice of applauding every drum solo they hear; also, by showing some appreciation of the band that swings.

(2) THE BANDLEADERS—by employing drummers with a beat, thus giving the bands the sparkplug they need.

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GANLEY

from page 17

the first half of the signature tune. He heard it over a portable radio in a neighbouring bar, and made the studio before the number was over!

Another swinging drummer I heard was "Philly" Joe Jones, not to be confused with the ex-Basie star, Jo Jones.

"Philly" is a great soloist, somewhat like Max Roach in his conception. I heard him sitting-in at the Bohemia, and later at a Chinese Restaurant, where he was playing with Bennie Tristano, Lee Konitz and ex-Ellington bassist Wendell Marshall.

This was a strange group, as Lee and Lennie were playing on quite a different beat to that being laid down by Marshall and Jones. And Lennie, being no section pianist, was not particularly happy. Nor was anyone else, come to that.

Jo Jones and Joe Morello were two more drummers I would have liked to hear more of. Both were at the Embers: Jo with Tyree Glenn's Quartet, Joe with the Marian McPartland Trio.

Jo was certainly the most relaxed of all the drummers I heard. He plays with such ease and such a great tempo, with a huge grin on his face throughout—as if he's enjoying every minute of it.

Morello has a lovely, clean technique and played some great fours. He has, as they say out there, "great hands and feet." He has good co-ordination between hands and feet. Hi-hat, bass drum and snare drum are used co-dependently, with intelligence. And he swings.

Incidentally, Joe told me that he had been very impressed with Ronnie Verrell's drumming on the Ted Heath Palladium LPs.

In Hollywood, I saw several more drummers: Alvin Stoller was playing with a Ray Anthony studio band, Jack Sperling was on a Dave Pell session. . . . And there were five drummers on a Ray Baxter Latin-American date.

★

At Café Society, where I heard Rich the week before, was the Modern Jazz Quartet—by far the best group I heard. The group's drummer, Connie Kay, hadn't been there long, but gets a great swing, though playing very quietly.

He did a feature on "La Ronde," which showed off some very good brushwork.

Not all the drummers I heard were sensational. Those I have mentioned are the ones that impressed me. There were plenty more who did not.

★

It wouldn't be fair to elaborate too much on these, because in some cases I heard them only for one set—sometimes less.

Gene Krupa, for instance, who was playing at Basin Street in New York, at 3.30 one morning.

Gene's Quartet was, to me, very disappointing. Gene had a long solo (first triplets and then semi-quavers) and didn't even play that well. There weren't many people in, so perhaps he wasn't trying.

The group, too, was playing tongue-in-the-cheek jazz, not even for its own enjoyment.

At the Lighthouse, Hermosa Beach, I saw Stan Levy, who was in Europe with Kenton last year. Stan was hampered by a poor bass player—Howard Rumsey—and his playing seemed to me to be in something of a rut.

I saw him on three different occasions, and each time he did more or less the same solos in his fours. He is a very clean player, though, and gets a good sound.

Take another case in point: Bill Richmond, drummer with the Les Brown band. Now Bill is a very competent player. But if Phil Seaman were to play in the Brown band he would really make them sit up.

In fact, Phil would spark a lot of the bands I heard in the States. And other British jazzmen, like Victor Feldman, Jimmy Deuchar, Tommy Whittle and Keith Christie, could do a lot for our prestige over there.

Incidentally, I was very sorry to have missed two of my favourite drummers—Art Blakey and Max Roach. At one club we went to, Blakey had just that minute finished playing with Horace Silver.

★

That was one of the biggest disappointments of the trip.

Not that I'm complaining. A handful of the drummers I heard in America knocked me out. But there's good and bad in every profession—in every country.

And all of them, somewhere, have something to teach someone.

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"PHILLY" JOE JONES
—Roach-like conception. Playing with Tristano.

STAN LEVY—*in a rut.*

GENE KRUPA
—very disappointing. His group played "tongue-in-the-cheek" jazz at Basin Street.

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● FRIDAY (TONIGHT) ●

BIRDLAND, Denslow Studios, Chadwell Heath. Licensed bar. Friday, 18th, 7.30-11.30. Brew TURNER, Kenny WHEELER, Jack FALLON, Don RIDDELL, Eddie TAYLOR.

BROWN HORN opening at "YORKSHIRE GREY," Gray's Inn Road (facing HOLBORN HALL): Ernie Brown's Dixieland Jazzband and guests. 8-11 p.m. Admission 2/6.

CANNON JAZZ CLUB, "The Mitre," Tunnell Ave., Greenwich. Grand opening night, next Friday, 7.30-10.30. RED RIDDEN'S JAZZBAND (Traditional), featuring OWEN BRYCE. Cannon Club bachers free admission opening night. Licensed bar.

CANTERBURY ARMS: GEOFF TAYLOR.

EALING: The famous SOUTHERN STOMPERS and Bob Watson's Skiffle Group.—"Pat and Gwen" (near Ranger Lane Station).

ERIC SILK'S Southern Jazzband, Southern Jazz Club, 640, High Road, Leytonstone.

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MIKE DANIELS Band, Star Hotel, London Road, West CROYDON.

STREATHAM JAZZ Club, 118, Mitcham Lane, Streatham. "Jazz with Dave," DAVE CAREY'S JAZZ BAND and guests.

SUTTON "Red Lion," 7.45: BRIAN WHITE'S MAGNA JAZZBAND.

● SATURDAY ●

BAR OF MUSIC CLUB, 37, Oxford Street, W.1. JOHNNY SPICE AND HIS MUSIC present SUGAR'N SPICE—London's only Latin-Dixie Show! Empress Lounge. 7.30 p.m. 5/- (cloaks free).

HUMPHREY LYTTELTON CLUB, "Marks," 100, Oxford St., 7.30-11 p.m. Two debuts in one evening! GEORGE HOPKINSON AND BAND and from Bristol, Acker Bilk's PARAMOUNT JAZZBAND. Full club particulars from 8, Great Chapel Street, W.1.

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● SATURDAY—contd. ●

CY. LAURIE Jazz Club, Mark, Gt. Windmill Street (opposite Windmill Theatre), 7.30-11: CY. LAURIE BAND.

WOOD GREEN: KEN COLYER'S BAND.

● SUNDAY ●

ALL TRAD. musicians invited OPEN HOUSE session, Sunday afternoon, 3-6 p.m. Blow with the Terry Lightfoot Jazzmen at Cy. Laurie Jazz Club. Members 2/-, Guests 3/-.

BAR OF MUSIC CLUB, 37, Oxford Street, W.1. JOHNNY SPICE AND HIS MUSIC present SUGAR'N SPICE—London's only Latin Dixie Show! Empress Lounge. 7.30 p.m. 3/- (cloaks free).

CANTERBURY ARMS: TOMMY WHITTLE.

COOK'S FERRY INN, Edmonton: MIKE DANIELS DELTA JAZZMEN, with DOREEN BEATTY, plus JOHNNY BARNES TRIO.

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre), 7.30-11: CY. LAURIE BAND.

HOT CLUB OF LONDON, 7 p.m.: ACKER BILK'S Paramount Jazzband from BRISTOL.—Shakespeare Hotel, Fewis St., Woolwich.

HUMPHREY LYTTELTON CLUB, "Marks," 100, Oxford St., 7.15-10.45: SANDY BROWN'S JAZZBAND, with NEVA RAPHAELLO.

PARK LANE JAZZ CLUB, Park Lane, Croydon, 7.30-10.30 p.m. Dance and listen to IAN BELL'S JAZZMEN. Admission 2/6.

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TREVOR WILLIAMS JAZZMEN, 44, Gerrard Street.

WOOD GREEN: London debut of GEORGE HOPKINSON'S BAND.

● MONDAY ●

A LITTLE New Orleans Club, at Railway Tavern, Plumstead (opposite Arsenal Third Gate).

AT THE BLUE NOTE, Royal Oak, Broomfield, 8 p.m.: The rocking RAY WALKER Crew, plus Glenn CAUDELL Quartet, etc.

CRANE RIVER JAZZ with Sonny Morris, KINGSBURY BATHS CAFE, 8 p.m. Admission 2/6.

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre): Dancing to CY. LAURIE BAND.

HUMPHREY LYTTELTON "Marks," 100, Oxford St., 7.30-11 p.m. SANDY BROWN JAZZBAND, with NEVA RAPHAELLO.

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WATFORD JAZZ CLUB.—The great ALEX WELSH DIXIELANDERS.—7.30 p.m. Trades Union Hall, Woodford Road (close to Watford Junction Station).

WEMBLEY TOWN HALL, 7.45: THE CHRIS BARBER BAND SHOW.

● TUESDAY ●

ANOTHER SESSION at the "Jazz Kitchen," Canterbury Arms, Kilburn: Peter Allen Quartet.

BARNETT JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): CHRIS BARBER'S JAZZBAND, with OTTILIE PATTERSON.

JACKIE FREE'S Jazzmen, 7.30, Cowley Arms, High Road, Leytonstone.

SOUTHALL: KATH STOBART.—"White Hart," 8 p.m.

WOOD GREEN: IAN BELL'S BAND

● WEDNESDAY ●

AS ALWAYS, a GREAT JAZZ SESSION at the TUXEDO JAZZ CLUB.—"Welcome Inn," Well Hall Road, Eltham, 8 p.m.

CHRIS BARBER'S JAZZBAND.—"White Hart," Swanley.

CY. LAURIE JAZZ CLUB, Great Windmill Street (opposite Windmill Theatre): Dancing to MIKE DANIELS.

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TRADITIONAL JAZZ SOCIETY, opening Station Hotel, Sidcup.—See display advert.

● THURSDAY ●

ACTON: OUTSTANDING attraction! First club appearance of full TOMMY WHITTLE ORCHESTRA, featuring Keith CHRISTIE Quartet! Come, early!—8-10.30 p.m. "Mother Hart."

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre): Dancing to TERRY LIGHTFOOT Band.

DARTFORD JAZZ CLUB present the River City Jazzband, 7.30-10.30 p.m., Dartforth Hall, Lowfield Street, Dartford.

EPSOM, "Railway Hotel," 7.45: BRIAN WHITE'S MAGNA JAZZBAND.

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en hands and feet. as drum and snare used co-dependently, elligence. And he

ally, Joe told me that een very impressed nie Verrell's drum- he Ted Heath Palla-

wood, I saw several mmers: Alvin Stoller ing with a Ray studio band, Jack was on a Dave Pell And there were ers on a Ray Baxter rican date.

★

Society, where I h the week before, odern Jazz Quartet— best group I heard. 's drummer, Connie't been there long. great swing, though y quietly.

a feature on "La which showed off good brushwork.

the drummers I heard were sensational. Those I have mentioned are the ones that impressed me. There were plenty more who did not.

★

It wouldn't be fair to elaborate too much on these, because in some cases I heard them only for one set—sometimes less.

Gene Krupa, for instance, who was playing at Basin Street in New York, at 3.30 one morning.

Gene's Quartet was, to me, very disappointing. Gene had a long solo (first triplets and then semi-quavers) and didn't even play that well. There weren't many people in, so perhaps he wasn't trying.

The group, too, was playing tongue-in-the-cheek jazz, not even for its own enjoyment.

At the Lighthouse, Hermosa Beach, I saw Stan Levy, who was in Europe with Kenton last year. Stan was hampered by a poor bass player—Howard Rumsey—and his playing seemed to me to be in something of a rut.

I saw him on three different occasions, and each time he did more or less the same solos in his fours. He is a very clean player, though, and gets a good sound.

Take another case in point: Bill Richmond, drummer with the Les Brown band. Now Bill is a very competent player. But if Phil Seaman were to play in the Brown band he would really make them sit up.

GENE KRUPA
—very disappointing. His group played "tongue-in-the-cheek" jazz at Basin Street.

In fact, Phil would spark a lot of the bands I heard in the States. And other British jazzmen, like Victor Feldman, Jimmy Deuchar, Tommy Whittle and Keith Christie, could do a lot for our prestige over there.

Incidentally, I was very sorry to have missed two of my favourite drummers—Art Blakey and Max Roach. At one club we went to, Blakey had just that minute finished playing with Horace Silver.

★

That was one of the biggest disappointments of the trip.

Not that I'm complaining. A handful of the drummers I heard in America knocked me out. But there's good and bad in every profession—in every country.

And all of them, somewhere, have something to teach someone.

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At Jay Wright's
FLORIDA CLUB,
Cafe Anglais, Leicester Square. SATURDAY (19th) 7.30-11.30. Again! Vogue recording star, baritone saxist JAY CAMERON. JACKIE FISHER GROUP, TONY HALL and the "HALL-STARS," directed by DIZZY REECE, Kathy STOBART, Bopp CLAYNAIR. Membership! See Flamingo advert.

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Tonight (Friday), 7.30 p.m.: Esquire's recording sensation, THE YORKSHIRE JAZZBAND. Saturday (19th), 7.30 p.m.: THE TUXEDO JAZZBAND, playing marches, rags and stomps. Sun. (20th), Wed. (23rd), 7.30 p.m.: The North's finest modern group, BRIAN LAYTON and his QUINTET.

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GANKO JAZZ CLUB, "The Mitre," Tunnell Ave., Greenwich: Grand opening (1st) session, Friday, 7.30-10.30. REG. RIDDEN'S JAZZBAND (Traditional), featuring OWEN BRYCE. Camera Club holders free admission opening night. Licensed bar.

CANTERBURY ARMS: GEOFF TAYLOR.

EALING: The famous SOUTHERN STOMPERS and Bob Walton's Skiffle Group.—"Fox and Goose" (near Hanger Lane Station).

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LONDON SOCIETY OF JAZZ MUSIC APPROVES—OPENING SHORTLY IN IDEAL PREMISES AT WHITTINGTON HOTEL, Whittington Way, Cannon Lane, PINNER. Trad. session EVERY SATURDAY, 7.30-11.30. Licensed bar until 11.30, with MIKE DANIELS DELTA JAZZMEN, Doreen Beatty and JOHNNY BARNES TRIO.—Watch this space for opening date and further details.

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CY. LAURIE Jazz Club, Mac's, Gt. Windmill Street (beside Windmill Theatre), 7.30-11: CY. LAURIE BAND.

WOOD GREEN: KEN COLYER'S BAND.

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JACKIE FREE'S Jazzmen, 7.30, Cowley Arms, High Road, Leytonstone.

SOUTHALL: KATH STOBART.—"White Hart," 8 p.m.

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BROWSING AT THE BROWSERIE

Eddie Calvert, voted Top Instrumentalist of 1955 in the "Daily Mirror" Disc Festival last Sunday, proudly displays his "Oscar" to Chappell's Jimmy Henney (L) and George Fenwick, manager of HMV's Oxford Street showrooms, at the HMV "Browserie" reception on Tuesday (see also below).

MANY recording stars attended the opening of the "Browserie," a new "help yourself" record service launched at HMV's Oxford Street premises.

Approximately 20,000 records are at the disposal of prospective purchasers who want to sample the music before they buy. Records may be played in special sound-proof booths. The "Browserie" has been opened in record time for Christmas shoppers.

Looking over record titles in our second picture are (l.-r.) orchestra leaders Ron Goodwin, Ray Martin and Norrie Paramor, and Greek singer Kitsa Kassoos.

Ellington and Basie may be next

AGENT HAROLD DAVISON leaves for the States on Monday week (28th) to tie-up the epoch-making Heath-Kenton band exchange.

"Geoffrey Watling, owner of the Samson and Hercules, Norwich, is going with me," said Harold. "We shall be meeting Kenton at Birdland, New York, shortly after his opening there.

"We shall then be travelling on to Hollywood to conclude our negotiations on dates for the Heath tour and to discuss further band exchanges."

Cole with Heath?

Bands mentioned by Harold in this connection involve Britain's Jack Parnell, Johnny Dankworth and Vic Lewis, and America's Duke Ellington and Count Basie.

There is a possibility that Nat King Cole may tour in a Stateside package show with Ted Heath, but nothing definite was fixed as we closed for press.

"We have not been able to contact Carlos Gastel (Cole's manager) on this proposal," Harold commented.

So far, Ted Heath's American début is tentatively set for Houston, Texas, at the beginning of April. Kenton is due here in May.

Festival Star

A radiant Joan Regan thrilled televisiewers on Sunday when she appeared in the "Daily Mirror's" TV Disc Festival at the London Palladium. Joan, with Alma Cogan and Ruby Murray, received "Oscars" for being the most popular girl singers of the year in a poll among "Mirror" readers.

'Honky-Tonk King' Lisbona here on holiday

EDDIE LISBONA, Manchester-born pianist and composer who won fame as the "Honky-Tonk King" in the States, arrived in Britain last week on a short visit.

Eddie, now an American citizen, is due to return to New York tomorrow (Saturday).

While here, Eddie visited his family up North and also paid many calls on the Denmark Street music publishers. "I think I have placed a couple of numbers," Eddie told the MM.

'Piano' Miller

Before he left for the States in 1947, Eddie played with several name bands in Britain, among them Ambrose and Maurice Winnick.

In America, he became a recording best-seller under the name of Eddie "Piano" Miller, and was the first to put the hit "Music! Music! Music!" on wax. He is now under contract to the RCA Victor label.

His compositions include "It's My Mother's Birthday Today," "When The Guardsman Started Crooning On Parade," "I Woke Up Every Morning," "Don't Fall In Love," "Shoemaker's Serenade," and "Don't Leave Me Now."

The last-mentioned number was recorded by Anne Shelton, Vera Lynn, Dickie Valentine and America's Don Cherry.

Dixieland Night at Cresta Ballroom

Dixieland will find an early footing at The Cresta, when Bobby Micklebugh and his Band play a special date there next Tuesday. This new ballroom is due to open tonight (Friday) at Luton.

The resident band is fronted by Ronnie Pleydell.

Tonight's opening will also feature Miguelita and her Latin-American group, compère Paul Carpenter and Sabrina.

Next Thursday (24th) the Kirchins Band opens the first of a Thursday night series of name-band appearances at the ballroom.

The Cresta is managed by Kerry Kerrison, formerly with the Alf Preager Office.

BECHET-LUTER TV DATE OFF

DICK LESTER, producer of the ITV jazz programme, "Downbeat," has temporarily abandoned plans to present Sidney Bechet and Claude Luter's Orchestra on his show.

Dick received notification from the Musicians' Union to the effect that the Union would advise the Labour Ministry that it would oppose the issue of work permits to the Luter band and Bechet.

They were scheduled to appear on the December 27 issue of "Downbeat" together with the Ted Heath Orchestra.

Winifred Atwell home in March

Winifred Atwell, who left Britain last December to appear in Australia, is now in New Zealand. She finishes there on December 12 and will return to Australia for Christmas, then proceeding to New York, via Honolulu.

In the U.S. she will make a number of personal appearances on radio and TV, and in particular hopes to make a long-delayed appearance in the Ed Sullivan show.

She will return to England in March.

SAMMY PRICE SIGNS MEN FOR EUROPE

NEW YORK, Wednesday.—Sammy Price has lined up the personnel for the band he intends to take to Europe under the sponsorship of the Jeunesse Musicale de France.

Price is the noted boogie-woogie pianist from Texas, who found fame during the 1940s at Café Society and other New York jazz spots.

According to present plans, Sammy says he will use Emmett Berry on trumpet (now working in a rhythm and blues band), Herb Hall (Edmond Hall's brother) on clarinet, George Stevenson on trombone, Freddy Moore on drums and Pops Foster on bass.

Price states that he expects to sail from New York on December 22 on the *Samaria*, and will open in Paris on January 4.

A tour of France and North Africa will follow, with another Paris concert on January 26.

Bagatelle reopening —but no music

The Bagatelle Restaurant, Mayfair, which closed 14 months ago, reopens on November 30.

A spokesman for Gordon Hotels, who are managing the Restaurant, told the MM: "We are not thinking of booking any bands for the Bagatelle—as yet."

British jazz for sale abroad

British jazz stars will record a transcription series before a live audience at the Paris Cinema in London every Tuesday for 13 weeks starting next week. The series will be offered for sale abroad.

Sessions fixed include—Ted Heath (November 22), Freddy Randall, Bertie King and George Chisholm (29th), New Jazz Group (December 6), Mick Mulligan and George Melly (13th), Eric Delaney (20th).

MM readers who wish to attend the sessions should write for tickets to the BBC Ticket Unit, Broadcasting House, London.

Missed jazz

There will be no "British Jazz" airing next Monday. But future broadcasts will feature Tommy Whittle (November 28), the Zenith Six (December 5) and Vic Ash (12th).

NEW NATHAN BARI.

Alto-baritonist Miff Mowle has joined Jack Nathan's Band at the New Coconut Grove, replacing Bill Andrew, now with Cyril Grantham at the Dorchester.

The Nathan Band airs in "Music While You Work" on November 29 (5.45-6.14 p.m., L.).

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Melody Maker

WORLD'S LARGEST SALE OVER 110,000 COPIES WEEKLY Certified by the Audit Bureau of Circulations

NOVEMBER 26, 1955 EVERY FRIDAY—6d.

U.S WILL FIGHT COLD WAR WITH JAZZ

NEW YORK, Wednesday.

A LONG-AWAITED dream came true this week when Congressman Adam Clayton Powell, Jnr., announced in Washington that, starting very soon, the United States Government will, in effect, sponsor jazz on several international good-will tours through the Middle East, Far East, Asia and Africa.

Count Basie, Dizzy Gillespie and Louis Armstrong are the probable candidates for the first tours.

$5,000,000 culture

In New York the next day, Rep. Powell gave the MM an exclusive interview (*cables Leonard Feather*):

"Well, it finally came through," he said, gleefully. The State Department has allotted five million dollars for an international cultural exchange.

"I've convinced them to de-emphasise some of the classical music and the ballet dancers, in favour of spending the vast majority of the money on jazz and other

Page 8, Col. 3

Janie in a hurry!

The modern vocalist travels by motor-bike! At least, singer Janie Marden did to catch a TV spot at Crystal Palace after her date last Saturday with the Show Band at Camden Theatre. Driver who got Janie there safely is David Cruikshank.

Another jazz pioneer dies

"A musicians' musician of the old school" is the description applied to jazz pianist James P. Johnson. During the heyday of the blues singers, he accompanied the great Bessie Smith.

James P. Johnson dies in New York City

NEW YORK, Wednesday.—James Price Johnson, veteran jazz pianist and composer of such song hits as "Charleston," "Old-Fashioned Love" and "If I Could Be With You," died on November 17 in Queens General Hospital, New York City.

He had been almost completely paralysed for two years and had suffered a new stroke a few weeks ago.

Born on February 1, 1891, in New Brunswick, New Jersey, James P. made his professional début during a summer holiday from school in 1904. By that time he had moved to New York City, where he formed early friendships with Lucky Roberts and other jazz piano pioneers.

Toured Europe

James P. was prominent at various New York clubs during World War I, and led his own band at the old Clef Club. In the early 1920s he toured Europe with the Negro revue, "Plantation Days."

He made his first player piano rolls for the Aeolian company, worked at Barron Wilkins's cabaret; then went on tour as musical director for "Dudley's Smart Set," his first road show.

He wrote the music for several movie shorts and appeared in some of them. One was an early Bessie Smith short entitled "Yamacraw."

Johnson was less active as a

Back Page, Col. 4

DORIS DAY SHOW TO COMMENCE SERIES ON BBC

"THE DORIS DAY SHOW," a Variety series specially recorded in Hollywood for BBC listeners, commences a weekly run on the Light Programme on December 7.

Each programme will be introduced by Doris Day in person, and a novel feature of the broadcasts will be transatlantic telephone conversations between her and Jean Metcalfe, of "Family Favourites" fame.

In each programme, Doris will introduce listeners to some of her friends from the top level of show business.

JOSH WHITE SAYS I'M FINISHING!

JOSH WHITE, famous American folk singer, is abandoning his British Variety tour. It was originally scheduled to end on December 20 at Reading.

"My tour finishes at the end of my week's engagement this week at the Brixton Empress," Josh White told the MELODY MAKER on Wednesday.

"I cannot, as yet, give any reasons for curtailing the tour, but I expect to stay in England for at least another three weeks."

Out-of-town dates?

Kruger Enterprises, who are handling the White tour, stated: "Josh will make no more London Variety appearances, but there is a strong possibility that his out-of-town dates will not be affected.

"We do not wish to comment on why the tour has come to a sudden end, as that would mean involving other people."

Josh arrived here at the end of October for Variety, TV, and radio dates. His first TV appearance was with the Show Band on October 30.

Joe Loss seeking high-note man

Trumpet-stylist Johnny Oldfield is leaving the Joe Loss Orchestra. He joined the band six months ago, when Joe Arnold left to take up a Variety career with vocalist Howard Jones.

Joe is seeking, as replacement, a modern high-note trumpeter able to take split lead.

Domestic ties will keep Johnny in the West End, where he intends to freelance.

Bethe Douglas for Delaney Show?

American singer Bethe Douglas is likely to be the chief supporting attraction in the Eric Delaney show which goes into the West End next autumn.

Eric was compelled to appear in a lounge suit at the Wimbledon Palais on Tuesday when his car—which contained his stage clothes—was found to be missing.

It was discovered 24 hours later in St. John's Wood.

ARTHUR BELL AND SONOLA
—AN IMPORTANT ANNOUNCEMENT
Arthur Bell of Bell Accordions wishes to make known this week that his Company has been appointed sole distributors in this country for the famous SONOLA Accordions. Founded in America, SONOLA Accordions combine Italian hand craftmanship with American "know-how." The result is the highest achievement in Accordion perfection, and by the discerning player the SONOLA has often rightly been referred to as the 'Stradivarius' of Accordions. This link-up between BELL and SONOLA is just one more step forward in Arthur Bell's programme to offer the best and the widest possible range in Accordions. You are invited to call and see these wonderful instruments, or send for a beautifully produced brochure just issued which will tell you all about them.
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SCOTT: A PROTEST.

We object...

Ronnie Scott—and other readers—attack Mike Nevard over drummers and the Beavers

NEVARD: UNDER FIRE.

I HAVE read Mike Nevard's writing in the past with mixed feelings — mostly amusement, with just a dash of horror—but I feel obliged to protest at his remarks regarding my orchestra (MM, 19/11/55).

He has described our musical activities as "a continual blasting."

An opinion which is based on fact, I could readily recognise, even if I disagreed with it. But Nevard, on his own admission, has *never heard* the band, except for 12 brief minutes at the Jazz Jamboree this year—five of which were occupied by Joe Harriott's "continual blasting of "Lover Man," aided and abetted solely by the rhythm section!

I should be interested to learn how Nevard reconciles the facts with his "continual blasting" phrase.

Regarding his mathematical "table of merit" for bands at the Jazz Jamboree, both I and the members of my orchestra object to being publicly awarded marks out of ten for musicianship by a writer whose musical knowledge is nil.

This may smack of sour grapes, as we received five marks, as compared with Ted Heath's ten (the maximum). Drawing the logical conclusion, at the Jamboree, Ted Heath was twice as musicianly as we were—and, in being awarded maximum marks, achieved absolute maximum musicianship!

I must remember to ask some of Ted's boys what those ten glorious marks of musical perfection—so vainly sought after in the past by every artist ever born—really felt like.—*Ronnie Scott, London, W.C.2.*

READING Mike Nevard's report (MM, 19/11/55) on the All-Britain, I was surprised that he differed so widely from the opinions of such a qualified panel of adjudicators. It would be interesting to know Mr. Nevard's own qualifications.

The Beavers are dismissed with the comment, "No spark." Surely, if Mr. Nevard thought the band should not have been in the first four, he should have elucidated a little more than that.

His comments on his own selection are no more explicit, sounding more like "bobby-soxer" enthusiasm than considered remarks.

I should add that many of the competitors must have been equally surprised at Mike Nevard's opinions, as most of us agreed about the three leading bands (though not on their actual placings).—*Matthew Auld (The Beavers), Glasgow, S.2.*

SURELY Mike Nevard cannot be serious about Dankworth topping Ted Heath of the British band pinnacle? He has only to hear "Cloudburst" and "Malaguena" to realise his mistake.

But this is not enough for him, anyway! On another page, he has a go at Ronnie Verrell. He really has got it in for Ted and his boys!—*W. M. Todd-Hill, Ipswich.*

THANKS, MM, for another great show at Belle Vue—but I was very surprised to read Mike Nevard's fallacious report on the All-Britain. He tried to boost the Heyworth band, though it never really scared anyone, but not one word of praise for the winners, the Beavers.

Mr. Nevard can forget about that coronation, too. Johnny Dankworth is certainly a prince in his own right—but the king still reigns. It seems that, if it was left to Nevard to choose our number One bandleader, Dr. Crock would be first favourite—judging from his remarks about the contesting bands.

I suggest Mr. Nevard sticks to playing his American records, and leaves the criticism of bands to somebody who knows a little about it.—*T. S. Gould, Falkirk, Scotland.*

WHAT a raw deal Mike Nevard gave the Beavers! The majority of his report was Dankworth, Dankworth, Dankworth. Would someone enlighten this so-called "critic" that Johnny was not one of the competing bands.

It would have been more advantageous to the latter if some of this space had been devoted to the semi-pros.—*Jim Carruth, Glasgow, S.2.*

IN our modest opinion, no survey of British drummers is complete without mention of Bill Eyden. We think he has all the requirements of a good drummer: a great, swinging beat and interesting solos.

From remarks we have heard, it would seem that quite a number of prominent musicians agree with us.—*Pete Blannin (on behalf of the Tubby Hayes Orch.), London, W.1.*

I FOUND Maurice Burman's description (MM, 19/11/55), of a domestic crisis, caused by the clashing of *Cry, The Record* and *Journey Into Space*, most amusing—because it was so true.

It is not always so funny at the time, though. So, to enable related viewing or listening—and to save the peace!—I endorse his plea for a re-timing of one of the shows.—*J. Minion, Hampstead, London, N.W.*

HOW much I admired and agreed with Vic Bellerby's comments (MM, 5/11/55) on the Liebermann concerto. His feature on Benny Goodman (MM, 29/10/55), too, did justice to a musician much-maligned in the past.

Mr. Bellerby's keen perception and lively wit make him a jazz writer I shall look out for in the future.—*J. Harper, London, S.W.5.*

WHY do record companies think it necessary to charge the same price for a recently recorded 12-in. LP by a large orchestra as they do for a 12-in. LP of reissued items?

Surely the cost of recording and preparing for issue some 65 minutes of music by a large modern orchestra cannot be compared with the cost of preparing for issue a dozen three-minute performances recorded 10 to 20 years ago?

In the literary world, a reprint is always offered at a much more reasonable price, the work having been costed to make a fair return on the occasion of its original issue.

Why not the same system for discs?—*Peter F. Sykes, St. Annes-on-Sea, Lancashire.*

CONGRATULATIONS to Steve Race on his article (MM, 19/11/55) concerning the confusion of jazz and straight music. His remarks are simply borne out by current West Coast offerings—straying still further from jazz without attaining any significance in the classical field.

Strictly speaking, no real progress in jazz has been made in the last five years, and a "sound barrier" has now been reached. Will anyone ever crash through it?—*David A. Johnson, Llandaff, Cardiff.*

Steve Race

IT took rather a long time to get the call through to Manchester, and the MELODY MAKER happened to be open on the desk before me. I must have read last week's "Top Tunes" list a dozen times.

Gradually, a number of interesting facts began to seep into the strange mud-coloured mass which is laughingly referred to as my brain.

Let us take them in the order in which they seeped.

(1) *Good musicianly tunes do well these days.* With "Blue Star" 1st, "Hey, There!" 4th, and "Love Is A Many Splendored Thing" 9th, we haven't much to occupy about.

(2) *British songs don't do so badly.* There are five in the Top Twenty, which is a very fair percentage when one considers the power of the American song machine—and the way things used to be.

(3) *Waltzes are no longer the white elephants they were.* Time was when a 3/4 time signature was about as much use to a music publisher as a hole in the head.

(4) *You don't need to have a strikingly original title in order to make the best sellers' list.* The success of "Evrywhere" (7th), "Evermore" (15th) and "Every Day Of My Life" (11th) proves that.

(5) *Original lyrics don't seem to matter if the tune is good enough, and vice versa.* "Blue Star," when I am blue, all I do is look at you . . ." is an inauspicious start to an extremely prosaic lyric, but the tune is excellent—so "Blue Star" is No. 1. The melody of "The Man From Laramie" is illogical and difficult, but the lyric is brilliantly original. "Close The Door (and, surely, "Seventeen") owe their entire success to the lyrics, and the *Dambusters'* march, of course, to its tune.

(6) *To reach the top, a song doesn't have to be featured in a show.* But it helps.

GOOD tunes in the Top 20!

Happy note

AS a matter of fact, I'm quite optimistic about the trend in popular songs.

Don't misunderstand me. I don't mean that Tin Pan Alley is going to make more money, or that even more Rolls Royces are going to clutter up Denmark Street. I am speaking artistically. Music publishers can stop reading now if they wish.

Consider the songs which have reached top place this year, some of them contrary to every "informed" opinion in Grub Street, W.C.2:—

"Mr. Sandman," "Mambo Italiano," "Softly, Softly," "Stranger In Paradise," "Unchained Melody," "Evrywhere," "Blue Star."

It's not at all a bad list, musically speaking, and one notes with interest that not one really childish effort, or mock-religious money-maker, appears in it. Two of the songs were British. Six were tuneful by musicians' standards, and three or four were downright musicianly.

Remembering other years, that's a high percentage of good stuff.

Let's hope it will be still higher in 1956.

Footnote

SINCE every mention in this column of the popular song market brings a deluge of manuscripts from amateur composers, plus the usual letters from disillusioned chaps, let me add a polite but firm reminder that whatever songs may be sent to me c/o the MM, I cannot undertake to get them recorded, played, sung, whistled, vetted, published, or even used as Grade A scrap paper.

So far as I am concerned, there is a songwriter in every street, each a little more cocksure of his chances than the next.

This view, I hasten to add, is evidently not shared by Hubert W. David, who invites correspondence from songwriters (see coupon on page 4). So send your songs to Hubert David, keep your eye on Top Twenty, and lay—and don't write to Uncle Steve.

He's got enough manuscript songs of his own.

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BLUE HOT?

—or tommy rot? A visit to the Cy Laurie Club

AT a recent session of the Cy Laurie club, a jazz "character" stood gazing intently at the roof as Cy played one of his animated solos.

After a few minutes a puzzled spectator asked what he was looking for.

"The person who's pulling the strings," was the answer.

It is one of several harsh jokes that have been made about Cy Laurie, who, in the tight coterie of London's traditional jazz world, probably incites more controversy than any other musician.

"I have heard him called the "skeleton in the traditional jazz cupboard," and "a ridiculous caricature of Johnny Dodds."

Yet praise, amounting to near adulation, can be found among legions of fans who frequent Cy's Windmill Street club.

On the books are between five and six thousand devotees. His is probably the only jazz club in Europe to hold seven weekly sessions. At the week-ends, the crowded meetings rival Billy Graham's—although the message is somewhat different.

When I went to see Cy and discussed the criticisms of him and his style of music that I had heard, I asked if he would like to answer some of his critics.

He replied:—

"I'd be delighted. Let's start with an explanation of 'blue hot,' the phrase I could to explain our way of expressing a style of jazz. Many people frown at the phrase without knowing what it means.

"When the New Orleans jazzmen reached Chicago, their music had two predominant influences.

"The first was a feeling for the blues expressed, not as sentimentality, but as a heartfelt melancholia, urgently striving to proclaim itself; the second, a contrasting, fiery heat generated by the coloured man's whip-like ability, together with his warm tonal qualities and the use of his pulsing vibrato.

"It has long since been my aim to recapture the atmosphere created by the balance of the blue and hot characteristics in their essential proportions, while at the same time preserving the free ensemble play so necessary to this mode of jazz."

★

AT THE CY LAURIE CLUB. Above: trombonist Graham Stewart, bassist Stan Leader, drummer Ken Butkner, dancing for Pete Mawford. Below: Allan Ellsdon. Top right: Cy Laurie.

I pointed out to Cy that some critics assert that his brand of music is a stereotyped copy of the style of Negro groups of the '20s—minus their hotness, bluesness and subtlety.

"I maintain that it is not a copy or even a revival, but a continuation," said Cy. "It is an attempt to play with the sincerity and feeling of those musicians and the urge to learn from their experience.

"Even those great jazz musicians of the early days learnt from their predecessors—Louis learnt from Oliver, and so on.

"This chain of development from master to pupil went on for years, and, in my opinion, jazz was in its most mature form in the 1920s, after which it slowly degenerated into a shallower and less Negroid form. And it is from records made before this degeneration that we now learn.

"From records, mark you, and not from living musicians. In spite of the disadvantages, this is the only way we have of picking up the threads and that is why these records are of so much importance to us."

How about the charges that Cy is merely a stereotyped copy of the great Johnny Dodds?

"My object is to play a New Orleans style of clarinet. I am not copying Johnny Dodds, just trying to carry on where he and others left off. But I, and indeed all of us, must first reach the heights of competence and understanding in the music that took them so long to evolve.

"I do not deny that my style is reminiscent of Dodds. I have certainly let myself be influenced by him, mainly because he typifies for me the New Orleans clarinet par excellence, and also because in my way of thinking appears to coincide with his. Why should I go out of my way to prevent the comparison merely to avoid criticism?

"I play the way that comes easiest to me, and if this leads to a comparison, however unfavourable and however strongly disapproved, it is certainly not a comparison to be ashamed of."

★

One of the favourite hobby horses of critics of trad. music is the so-called lack of technique displayed by the musicians. Had Cy any views on that? He had.

"A good trad. musician is as competent a technician in his way as the modernist in his.

"The misconception has probably arisen because of the quantity of less experienced trad. bands who think that you can make up in enthusiasm what you lack in technique.

"This is, of course, not true. An overdose of enthusiasm is no excuse for poor technique. But on the other hand, an overdose of technique doesn't make up for an absence of spirit—a symptom often discernible in modern bands.

"There is no special artistic worth in technical intricacy, or notes played for their own sake. high notes, fast notes; trick notes. Some of the loveliest poems and pieces of music are of the simplest form.

"Personally, I am more moved by one long note of good tone and a wide, fiery vibrato than a continued display of technical proficiency over fast-changing chord sequences.

"My advice to British traditional musicians is to listen, listen, and listen again to the great jazz records and learn as much as they can.

"Traditional jazz in this country has made great strides in the last few years. It should continue to do so—provided we stick to our guns and are not red-herringed, as some of my better-known colleagues have been, into seeking for something new before they have sufficiently mastered the old—a deceptively attractive trap into which the white musicians in Chicago made the mistake of falling."

—JACK HUTTON

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MAILBAG

We object...

NEVARD: UNDER FIRE.

nie Scott—and other readers—attack e Nevard over drummers and the Beavers

though not on their
dinal).—*Matthew Auld*
ers), Glasgow, S.2.

r Mike Nevard cannot
rious about Dankworth
Ted Heath, off the
and pinnacle; He has
hear "Cloudburst" and
ena" to realise his mis-

s is not enough for him.
On another page, he
at Bonnie Verrell. He
s not it in for Ted and
—*W. M. Todkill, Ips-*

B, MM, for another
t show at Belle Vue—
very surprised to read
ard's fallacious report
ll-Britain. He tried to
he Heyworth band,
t never really scared
out not one word of
or the winners, the
ard can forget about

that coronation, too. Johnny Dankworth is certainly a prince in his own right—but the *king* still reigns. It seems that, if it was left to Nevard to choose our Number One bandleader, Dr. Crock would be first favourite—judging from his remarks about the contesting bands.

I suggest Mr. Nevard sticks to playing his American records, and leaves the criticism of bands to somebody who knows a little about it.—*T. S. Gould, Falkirk, Scotland.*

WHAT a raw deal Mike Nevard gave the Beavers! The majority of his report was Dankworth, Dankworth, Dankworth. Would someone enlighten this so-called "critic" that Johnny was not one of the competing bands.

It would have been more advantageous to the latter if some of this space had been devoted to the semi-pros.—*Jim Carruth, Glasgow, S.2.*

I AM not in the habit of openly disagreeing with your critics, but I am not going to sit back while Mike Nevard throws insults at Ronnie Verrell—one of the best swing and rhythmic drummers in the country.

I suggest Mr. Nevard should study drumming before he makes such criticisms.—*A. Harrison, Blairgowrie, Perthshire.*

● The MELODY MAKER does not subscribe to the narrow view that a critic must necessarily be a practitioner of the art about which he writes. As it happens, however, Mike Nevard has made a particular study of drumming.

His grandfather was a percussionist; his father, a well-known semi-pro. drummer for the last 35 years, is still playing; Nevard himself, who played drums in public for the first time at the age of six, led his own group on drums before joining the RAF six years ago—and he has recorded with the ex-Keatons bongoes-player, Jack Costanza.—EDITOR

IN our modest opinion, no survey of British drummers is complete without mention of Bill Eyden. We think he has all the requirements of a good drummer: a great, swinging beat and interesting solos.

From remarks we have heard, it would seem that quite a number of prominent musicians agree with us.—*Pete Biannin (on behalf of the Tubby Hayes Orch.), London, W.1.*

I FOUND Maurice Burman's description (MM, 19/11/55), of a domestic crisis, caused by the clashing of *Off The Record* and *Journey Into Space*, most amusing—because it was so true.

It is not always so funny at the time, though. So, to enable relaxed viewing or listening—and to save the peace!—I endorse his plea for a re-timing of one of the shows.—*G. Minton, Hampstead, London, N.W.*

HOW much I admired and agreed with Vic Bellerby's comments (MM, 5/11/55) on the Liebermann concerto. His feature on Benny Goodman (MM, 29/10/55), too, did justice to a musician much-maligned in the past.

Mr. Bellerby's keen perception and lively wit make him a jazz writer I shall look out for in the future.—*J. Harper, London, S.W.3.*

WHY do record companies find it necessary to charge the same price for a recently recorded 12-in. LP by a large orchestra as they do for a 12-in. LP of reissued items?

Surely the cost of recording, and preparing for issue, some 65 minutes of music by a large modern orchestra cannot be compared with the cost of preparing for issue a dozen three-minute performances recorded 10 to 25 years ago?

In the literary world, a reprint is always offered at a much more reasonable price, the work having been costed to make a fair return on the occasion of its original issue.

Why not the same system for discs?—*Peter F. Sykes, St. Annes-on-Sea, Lancashire.*

CONGRATULATIONS to Steve Race on his article (MM, 19/11/55) concerning the confusion of jazz and straight music. His remarks are amply borne out by current West Coast offerings—straying still further from jazz without attaining any significance in the classical field.

Strictly speaking, no real progress in jazz has been made in the last five years, and a "sound barrier" has now been reached. Will anyone ever crash through it?—*David A. Johnson, Llandaff, Cardiff.*

Steve Race

t rather a long time to get the call through to
nchester, and the MELODY MAKER happened
en on the desk before me. I must have read
k's "Top Tunes" list a dozen times.
ally, a number of interesting facts began to seep
strange mud-coloured mass which is laughingly
to as my brain.
ake them in the order in which they seeped.
musicianly tunes do well these days. With "Blue Star"
There! "Kit, and "Love is A Many Splendored Thing"
ven't much to complain about.
ish songs don't do so badly. There are five in the Top
which is a very fair
when one considers
of the American song
and the way things

GOOD tunes in the Top 20!

Day Of My Life" (11th) proves that.

(5) *Original lyrics don't seem to matter if the tune is good enough*—and vice versa. "Blue Star, when I am blue, all I do is look at you . . ." is an inauspicious start to an extremely prosaic lyric, but the tune is excellent—so "Blue Star" is No. 1. The melody of "The Man From Laramie" is illogical and difficult, but the lyric is brilliantly original. "Close The Door" (and, surely, "Seventeen") owe their entire success to the lyrics, and the *Dambusters'* march, of course, to its tune.

(6) *To reach the top, a song doesn't have to be featured in a show.* But it helps.

evidently not shared by Hubert W. David, who invites correspondence from songwriters (see coupon on page 4). So send your songs to Robert David, keep your ears on that Top Twenty list—and don't write to Uncle Steve.

He's got enough manuscript songs of his own.

Happy note

AS a matter of fact, I'm quite optimistic about the trend in popular songs.

Don't misunderstand me. I don't mean that Tin Pan Alley is going to make more money, or that even more Rolls Royces are going to clutter up Denmark Street. I am speaking artistically. Music publishers can stop reading now if they wish.

Consider the songs which have reached top place this year, some of them contrary to every "Informed" opinion in Grub Street, W.C.2:—

"Mr. Sandman," "Mambo Italiano," "Softly, Softly," "Stranger In Paradise," "Unchained Melody," "Evrywhere," "Blue Star."

It's not at all a bad list, musically speaking, and one notes with interest that not one really childish effort, or mock-religious money-maker, appears in it. Two of the songs were British. Six were tuneful by musicians' standards, and three or four were downright musicianly.

Remembering other years, that's a high percentage of good stuff.

Let's hope it will be still higher in 1956.

Footnote

SINCE every mention in this column of the popular song market brings a deluge of manuscripts from amateur composers, plus the usual letters from disillusioned cranks, let me add a polite but firm reminder that whatever songs may be sent to me c/o the MM, I cannot undertake to get them recorded, played, sung, whistled, vetted, published, or even used as Grade A scrap paper.

So far as I am concerned, there is a songwriter in every street, each a little more cocksure of his chances than the next.

This view, I hasten to add, is

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BLUE HOT?

—or tommy rot? A visit to the Cy Laurie Club

AT a recent session of the Cy Laurie club, a jazz "character" stood gazing intently at the roof as Cy played one of his animated solos.

After a few minutes a puzzled spectator asked what he was looking for.

"The person who's pulling the strings," was the answer.

It is one of several harsh jokes that have been made about Cy Laurie, who, in the tight coterie of London's traditional jazz world, probably incites more controversy than any other musician.

I have heard him called the "skeleton in the traditional jazz cupboard," and "a ridiculous caricature of Johnny Dodds."

Yet praise, amounting to near adulation, can be found among legions of fans who frequent Cy's Windmill Street club.

On the books are between five and six thousand devotees. His is probably the only jazz club in Europe to hold seven weekly sessions. At the week-ends, the crowded meetings rival Billy Graham's—although the message is somewhat different.

When I went to see Cy and discussed the criticisms of him and his style of music that I had heard, I asked if he would like to answer some of his critics.

He replied:—

"I'd be delighted. Let's start with an explanation of 'blue hot,' the phrase I coined to explain our way of expressing a style of jazz. Many people frown at the phrase without knowing what it means.

"When the New Orleans jazzmen reached Chicago, their music had two predominant influences.

"The first was a feeling for the blues expressed, not as sentimentality, but as a heartfelt melancholia, urgently striving to proclaim itself; the second, a contrasting fiery heat generated by the coloured man's whip-like ability, together with his warm tonal qualities and the use of his pulsating vibrato.

"It has long since been my aim to recapture the atmosphere created by the fine balance of the blue and hot characteristics in their essential proportions, while at the same time preserving the free ensemble play so necessary to this mode of jazz."

★

I pointed out to Cy that some critics assert that his brand of music is a stereotyped copy of the style of Negro groups of the '20s—minus their hotness, bluesness and subtlety.

"I maintain that it is not a copy or even a revival, but a continuation," said Cy. "It is an attempt to play with the sincerity and feeling of those musicians and the urge to learn from their experience.

"Even those great jazz musicians of the early days learnt from their predecessors—Louis learnt from Oliver, and so on.

"This chain of development from master to pupil went on for years, and, in my opinion, jazz was in its most mature form in the 1920s, after which it slowly degenerated into a shallower and less Negroid form. And it is from records made before this degeneration that we must now learn.

"From records, mark you, and not from living musicians. In spite of the disadvantages, this is the only way we have of picking up the threads and that is why these records are of so much importance to us."

How about the charges that Cy is merely a sketch, a caricature of the late Johnny Dodds?

"My object is to play a New Orleans style of clarinet. I am not copying Johnny Dodds, just trying to carry on where he and others left off. But I, and indeed all of us, must first reach the heights of competence and understanding in the music that took them so long to evolve.

"I do not deny that my style is reminiscent of Dodds. I have certainly let myself be influenced by him, mainly because he typifies for me the New Orleans clarinet par excellence, and also because my way of thinking appears to coincide with his. Why should I go out of my way to prevent the comparison merely to avoid criticism.

"I play the way that comes easiest to me, and if this leads to a comparison, however unfavourable and however strongly disapproved, it is certainly not a comparison to be ashamed of."

★

One of the favourite hobby horses of critics of trad. music is the so-called lack of technique displayed by the musicians. Had Cy any views on that? He had.

"A good trad. musician is as competent a technician in his way as the modernist in his.

"The misconception has probably arisen because of the quantity of less experienced trad. bands who think that you can make up in enthusiasm what you lack in technique.

"This is, of course, not true. An overdose of enthusiasm is no excuse for poor technique. But on the other hand, an overdose of technique doesn't make up for an absence of spirit—a symptom often discernible in modern bands.

"There is no special artistic worth in technical intricacy, or notes played for their own sake; high notes; fast notes; trick notes. Some of the loveliest poems and pieces of music are of the simplest form.

"Personally, I am more moved by one, long note of good tone and a wide, fiery vibrato than a continued display of technical proficiency over fast-changing chord sequences.

"My advice to British traditional musicians is to listen, listen, and listen again to the great jazz records and learn as much as they can.

"Traditional jazz in this country has made great strides in the last few years. It should continue to do so—provided we stick to our guns and are not red-herringed, as some of my better-known colleagues have been, into seeking for something new before they have sufficiently mastered the old—a deceptively attractive trap into which the white musicians in Chicago made the mistake of falling."

—JACK HUTTON

AT THE CY LAURIE CLUB. Above: trombonist Graham Stewart, bassist Alan Leader, drummer Ken Butkner, dapping for Pete Mawford. Below: Allan Ellsdon. Top right: Cy Laurie.

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JAZZ —ON THE AIR

(TIMES: GMT)

SATURDAY, NOVEMBER 26:
11.30-12.0 midday A 1: Gillespian Blue Sinsers. East Coast v. West Coast.
3.0-3.30 p.m. R: Jazz Library.
3.0-3.30 E: For Trade.
4.30-5.0 T: Swing Serenade.
8.0-8.15 A 1 3: Stars of Hope, Spirits of Memphis, etc.
8.45-7.30 M 2: Lee Konitz.
8.10-8.30 E: Jazz Everywhere! (Nicholson, Clayton, Mary Lou, Mulligan Quartet, Guy Lafitte, Jimmy Gourley).
8.0-10.0 and 10.5-11.0 A 1 3: Bonsoir L'Europe . . . ici Paris.
9.30-10.0 J: Top Pops in USA.
9.30-9.50 P 3: Encore.
9.30-11.0 and 11.15-1.0 a.m. I: Edelhagen, Hill, L.A. Rhythm, etc.
10.15 T: Jazz Club.
11.0-11.30 U: Chick Smith.
11.5-12.0 J: D-J Shows.
11.30-12.30 W: Cash Jackson.
12.0-1.0 AQ: Jazz!
1.5-2.0 HQ: Hollywood—New York.

SUNDAY, NOVEMBER 27:
6.5-7.0 a.m. J: Top Of The Morning.
10.30-11.30 J: Sunday Syncopation.
3.15-3.0 p.m. IX: British Bang Bus.
3.45-3.15 A 1 3: Nicholas, Allentuck, Dartnell, Hemp.
4.0-4.15 W: Glenn Miller.
8.30-8.55 R: M.O. Jazz 8.0 Jazz Requests.
10.15-10.30 E: Harold Baxter Combo.
11.0-12.0 J: Melody-Go-Round.

MONDAY, NOVEMBER 28:
8.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
12.0-12.30 p.m. J: Martin Block (daily).
13.30 - 12.45 J: Strictly From Dixie.
3.30-3.0 J: Bandwagon (daily).
4.0-4.15 I: Edelhagen's Youth Year.
7.30-7.45 V: Artistry in Rhythm.
7.30-8.0 W: Gillespie, Al Haig, Parker, Hemp.
8.10-8.55 B: West Coast Bop.
8.15-8.45 B: Horace Henderson, Andy Kirk.
9.15-10.0 M 1: For Jazz Fans.
9.35-11.0 L: Jazz, by Thorhilf Guterson.
9.30-10.15 E: The Jazz Pattern.
9.45-10.0 J: Blues For Monday.
10.15-11.0 T: Cool Castle.
10.45-11.0 IX: Tommy Whittle.
11.0-12.0 J: D-J Shows.

TUESDAY, NOVEMBER 29:
8.30-9.00 p.m. G: Austrian All Stars.
8.30-9.0 T: Carlos de Radzitzky.
9.0-9.15 W: Lita Roza, Cyril Lave.
9.10-9.30 E: Jazz Cocktail.
9.10-10.5 E: Jazz Club—Progression in Stereophonic Sound.
9.10-9.45 B-30dm: The Real Jazz.
9.45-10.0 J: Mood For Moderns.
10.5-10.40 A 1 3: Milan Davis, Quintichette; Arranger Quincy Jones, etc.
10.30-11.0 IX: World Of Jazz.
10.30-12.0 J: D-J Shows.

WEDNESDAY, NOVEMBER 30:
12.30-12.45 p.m. J: Strictly From Dixie.
9.0-9.20 P 3: Jazz Session.
9.10-9.55 R: Jazz In Europe.
9.30-10.0 K: Charlie Norman's Quartet.
9.45-10.0 J: Dixieland.
10.0-11.0 I: Edelhagen, Deuringer, Schwaighofer, Müller Trio.
11.5-12.0 O: The Fats Waller Story.
11.30-12.0 I: Basie, Baker, Hampton-Hawes Trio.

THURSDAY, DECEMBER 1:
3.30-4.0 p.m. K: Jazz For Youth.
6.30-7.0 C: AVRO Jazz Club.
8.15-8.45 DE: Jazz Band Ball.
8.30-8.50 P 3: Jazz Anthology.
8.30-9.0 J: Instrumental Mood.
9.10-9.55 R: Middle Period Jazz.
9.30-10.0 I: Harlem In The Twenties.
9.30-10.0 P 4: Milt Jackson.
9.45-10.0 J: Mood For Moderns.
10.0-11.0 P: Jazz in Europe—from Stats to Cool.
10.35-11.0 H 1: The Instruments of Jazz (1).
11.0-12.0 J: Blues For Dancing.
11.15-12.0 J: Jay Jay Johnson, Kai Winding.
6.30-8.0 K: Thore Ehrling's Orchestra.
8.10-8.55 R: Jazz Developments.
8.30-10.0 Q: European Experiments in Jazz.
10.15-10.30 W: Goodman At Carnegie.
10.30-11.0 J: Jazz International—Host: Shelly Manne.
10.30-11.0 H 2: As H 1 10.35 Thurs.
11.35-12.0 EQ: Rhythm In The Night—with Sarah Vaughan.

EVERY NIGHT:
7.0-8.0 T: This Is Music, USA.
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E: NWDR: 399m, 189m, 49.26m.
F: Belgian Radio: 1—484m; 3—247m; 4—199m.
G: Austrian Radio: 293m, 314m.
H: RIAS Berlin: 1—302m; 2—467m, 49.94m.
I: SWF Baden-Baden: 298m, 342m, 199m.
J: AFN: 344m, 271m, 547m, 23.8m.
K: SBC Stockholm: 1571m, 235m, 241m, 206m, 305m, 49.46m.
L: RR Cologne: 1376m, 237m, 232m.
M: Copenhagen: 1—1224m; 3—283m, 31.6m.
O: BR Munich: 375m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 249m.
R: RAI Rome: 355m, 299m, 240m, 207m.
S: Europe 1: 1647m.
T: Washington: 26.8m, 41.47m.
U: Radio Eireann: 31.0m.
V: WRUL Boston: 19, 25, 31m bands.
W: Luxembourg: 1293m.
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Now it's a CHANNEL boat shuffle

THE "riverboat shuffle"—once an exciting and rather daring innovation for British jazz, smacking of Storyville and wild nights aboard the *Dixie Belle*—has, in the six-odd years of its use here, become almost a commonplace.

The Blue Note jazz club, of Dover, however, plans to inject a little more life into this jazz dog that won't lie down.

The club intends to run a "channel-boat shuffle" next year, with hot music all the way from Dover to Calais and back.

★

IN London, last Monday, I went along to the refurbished and redecorated Paris Cinema in Lower Regent Street, to see and hear *In Show Band Style* in what must now be the BBC's most luxurious studio.

Cyril Stapleton was looking very groggy after his recent indisposition, but the debut section of the Show Band sounded excellent in this acoustically "dead" studio. Producer Johnnie Stewart looked resplendent in a bright red pullover (which, according to his wife, did not match the dark red drapes), and, at the control, was Johnnie's one-time colleague of *Band Parade* days, Cyril Drake.

★

YORKSHIRE.—Bill McGuffie is at Bradford Alhambra this week; last Wednesday (Shrd), Leeds Scala presented an area final of the MM Vocalist of the Year contest; Ken Mackintosh and his Band are at St. George's Hall, Bradford, this Sunday; and Claudio Vaughan returns to his native county for a show at Bradford Gaumont on December 11. Bonnie Scott rounds off the year at St. George's Hall on December 18.

★

EDINBURGH.—*George Sumner last week celebrated his first anniversary at Fountainbridge Palais.*

★

KENT.—The Billy Franks Trio shortly completes its tenth year at the Wheatsheaf Hotel, Whitstable. Both bands are to appear at Thanet Branch MU Ball at Dreamland, Margate, on January 31.

★

DUBLIN.—Irish radio star Joe Lynch has been signed by Decca to record popular Irish songs and ballads.

★

MIDLANDS. — *Ken Rattenbury's Band, featuring tenor saxist Harry Stobart and singer Alma Warren, will appear in* Together, *a BBC television jazz programme, at 10.30 p.m. on December 3. . . . The Hedley Ward Band has a 15-minute airing in the Midland programme at 7 p.m., on December 22.*

★

SCARBOROUGH.—The Tudor Modern Jazz Club—President: ex-George Chew trumpet, Joe Hewitt—has opened at Forge Valley Hotel.

★

CHESTER.—*The Wall City Jazz Club recommences weekly sessions at Quaintways Restaurant on November 28.*

★

ABERYSTWYTH.—Dil Thomas's contract at the King's Hall has been extended until March 31 by the local Council.

★

ROCHDALE. — *Roy Bradley (tpt.) this week-end teams George Roberts (Carlton Ballroom) for the Trans-Atlantic River Saxonia.*

★

MANSFIELD.—Art Lester has added two trumpets. George Rowden and Brian Wilkes, to his band at Mansfield Palais.

★

GLASGOW. — Jay Wright's Band, from St. Andrew's Hall, is to continue through the winter its Sunday concerts at the Beach Pavilion. Ayr. . . . Jazz band leader Jim McHarg was last week presented with a daughter, Irene. . . . George Noble (alto), lately at Barrowland, has replaced Robbie Hamilton at the Astoria.

★

BELFAST.—*Ken Colyer and his Jazzmen play a December 6 concert at the Husband Memorial Hall, followed by a dance. The following night at the Floral Hall.*

★

LEEDS.—Terry Reaney (tpt.) has replaced Bobbie Bell with Derek Sinclair, at the Mecca Locarno. . . . Pianist Neil Rushworth has joined Jack Hall's contesting band—relieving Jack to front the group.

★

FLEETWOOD — *Sarist Jack Campbell will lead a seven-piece band for four Christmas dances at the Marine Hall.*

★

STOURBRIDGE.—Sonny Alan has made two changes in his band, which recently moved from Moorpool Hall to Stourbridge Baths. Dennis Rainbridge (tpt.) and Dennis Taylor (alto) replace Norman Freeman and Harry Davis respectively. Sonny has also signed a new vocalist, Shirley Carney, who works in the Zoology Dept. of Birmingham University.

★

NORWICH.—Pianist Pete Fenn is to open a Modern Jazz Club at the Cottage Ballroom. During December he plans to present alto star Joe Harriott and also the Tubby Hayes group. . . . Eight local bands appeared last week at a Dance Cavalcade staged in aid of the MU Benevolent Fund at the Samson and Hercules Ballroom.

★

BRIGHTON.—The Hippodrome reopens next week after extensive backstage alterations. Will Tony Brent, the Three Monarchs, the Maple Leaf Four, etc. . . . Ted Ambrose, resident at Brighton Jazz Club, is rehearsing a new group comprising two trumpets, alto, clarinet and three rhythm, for an early début. . . . Norman (1066) Pierce has succeeded Idris Evans playing solo piano in the lounge of the Royal Albion Hotel. . . . One-time Harry Roy guitarist, Sam Gelsley, now doubled in Brighton, travels to London two or three days per week to appear with Eric Shoolman's TV orchestra. . . . Mike Mullins (pno.) has joined Alan Wright at the quartet which plays opposite Syd Dean at the Regent Ballroom.

★

MANCHESTER. — Eddie Shaw and his Band, from Sale Locarno, will appear in an Inter-Regional Ballroom Dancing Competition on BBC television next Monday (28th), along with Benny Daniels and his Band (Glasgow Locarno) and Tom Manders and his Orchestra from the Grand Pavilion, Portobello, S. Wales. . . . The Shaw band will also be heard in *Out And About* in the Light Programme, at 6.15 p.m. on December 3, featuring vocalists Alan Stuart and Mal Shaughnessy. Brenda Morton, who made her broadcasting début last Tuesday.

★

HUDDERSFIELD.—Sisters Marlene and Pauline Hicks (19 and 17 respectively) join Ivy Benson for her season at Lyons Corner House, Marble Arch. Marlene plays reeds and Pauline brass. They will both double a variety of instruments.

★

BRADFORD. — MU secretary Haydn Robinson has made several changes in his Dunedin Orchestra. His son Bryan has left the trumpet section to study and is replaced by Brian Green. Keith Lappingwell (tnr.) replaces Frank Fuller, and Frank Marley (drs.) is replaced by Jack (Don) Jay.

JERRY DAWSON'S NEWSBOX

SONGWRITERS!

This column enables you to get free advice on any song or lyric you may have written, or an answer to a songwriting query.

We must have name and address of the member, and must be accompanied by s.a.e.

The Editor can accept no liability for loss or damage to MSS submitted. This column is valid until December 31, for readers in Britain and Ireland; 10, 1956, for foreign and Colonial subscribers.

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SHEET MUSIC FROM THE NORRIS MUSIC CO

'I am developing a profound respect...'

MR. HEATH MEETS HIS GREATEST CHALLENGE!

STAN KENTON

—he has the personality, the music, to bring public acclaim, says Jack Payne.

I AM developing a profound respect for Ted Heath.

Quite honestly, when I read in the MM a few weeks ago that Ted considered it his duty to take the band to the United States I was a bit sceptical.

The dance band world is also a world of business—and one in which altruistic motives are, with all respect, most rare.

But when I discussed the problems of the forthcoming tour with Ted, I realised that he was in deadly earnest.

"Frankly," Ted told me, "I have no idea how we will fare with American audiences.

"There is, of course, some proof that the band is popular with the record-buying public and disc-jockeys. But America is a big country. How can any of us over here tell what kind of a draw we will be in Texas, and other places that are, so far, only names to us!

Yet Ted has undertaken to go. The trip is obviously a challenge that he feels he must face. He gave me the impression that he was even prepared to face a financial loss.

Transport costs are bound to be enormous, what with the transatlantic crossing and great distances to be covered between dates. And remember that Ted will be taking no less than 21 people; and they are all highly paid.

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—he has the tougher mission; his band faces the longest odds.

Stimulation

But, apart from his natural feeling of pride in being the first British band leader to take his own band into America after a twenty-one year embargo, and the burning desire to enhance the prestige of British bands by his visit, Ted is also taking a long-term view.

"I feel that a personal appearance by the band will, at least, do something to stimulate the sales of our records there and perhaps lead to a demand for a return visit and better financial dividends in the long run," says Ted.

When news of the Heath and Kenton exchange first broke I urged caution and hinted that there might be difficulties. My opinion has since been confirmed by Ted, who is still hoping that Mr. James C. Petrillo, head of the American Federation of Musicians, will allow him to do some dance dates and screen or television appearances—a gesture that would offer the British band a fairer chance of an overall profit.

I can well understand the excitement with which our fans will view the approach of the Kenton band to these shores, but I sincerely hope that they will all spare a thought for Ted and the tough mission that *he* will be undertaking.

Obviously, Kenton and his band are going to do well over here. Kenton has achieved world-wide fame through his records, and the very name of his music and his own personality have brought him a great deal of publicity and public acclaim.

I must say, though, that the outgoing band is the one that requires most of my imagination and good will. The Heath band is facing the longest odds. It should take with it, if we have any pride and loyalty, all our good wishes and hopes.

On *Off The Record*, Ted was generous enough to urge my viewers to go to see the Kenton band. "You won't regret it," he said.

Let's hope that Stan is now giving the Heath band the same sort of support and build-up in the States.

JACK PAYNE'S JUST FOR THE RECORD

Too serious?

I HOPE that I will not be accused of ill-will towards new men and new ideas when I say that I think that Dick Lester, the new American producer of ITV's *Downbeat*, is taking his jazz a little too seriously.

I can understand his wish to make the programme an out-and-out jazz presentation, and even feel some sympathy with a man who scorns the "lunidity" of those of us who feel that a jazz band on TV should still regard its function as one of entertainment, rather than education.

But, in my experience, extremists are always in danger of losing that sense of humour. And when humour goes, then one's sense of proportion often goes with it.

You may have noticed on the last *Downbeat* that the Eric Delaney band just — played. There were none of the "fire works" that Eric's fans have come to expect; none of the agile showmanship that is Eric's great strength as an entertainer.

I can tell you that Eric himself felt this to be a mistake, and I agree with him absolutely.

"I pleaded to be allowed to show viewers something of our normal presentation and approach," Eric complained. "But it was no use. This was to be jazz-and-jazz-only."

Jazz with a straight face. I may add; jazz all sobered up and self-conscious—and so anxious about decorum that a smile is considered out of place.

I don't quite see the sense of this. Why was the Delaney band booked? Presumably because it has some appeal for jazz-conscious people who enjoy Eric's happy-go-lucky nature.

Note that word *enjoy*.

Dick Lester is likely to lose a big majority of jazz fans if he continues this policy. Worse, he may turn some of our band-leaders into musical bores.

My definition of a musical bore?

A man who takes himself and his music too seriously.

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Boosey & Hawkes

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King Tenzan, full artists, gold lac., as new	£45	£9 0	£2 7 6
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Selmer, full artists, gold lac., as new	£47	£9 5	£2 9 7
Grafton Acrylic, full artists, ivory and gold, as new	£36	£7 12	£2 0 3
Hawkes, full artists, gold lac., as new	£38	£7 4	£1 18 0
Manhattan, artists model, gold lac.	£23	£4 15	£1 4 3
Hawkes, simple system, silver plated	£9	—	—
Boosey Aristocrat, very late instr., gold lac., as new	£66	£13 4	£3 9 8
Conn Underslung, gold lac., as new	£66	£13 0	£3 8 7

TENOR SAXOPHONES	Cash	Dep.	Hire/p.
Hawkes 20th Century, full artists, gold lac., as new	£65	£11 0	£2 18 0
Buescher, full artists, gold lac.	£65	£11 0	£2 18 0
Olds, Aristocrat, full artists, gold lac., as new	£74	£13 10	£3 10 0
Louis Vox, full artists, gold lac., as new	£68	£10 0	£2 12 9
Rampool, full artists, gold lac., as new	£68	£10 0	£2 12 9
Boosey, late Aristocrat model, gold lac., as new	£80	£18 0	£4 15 0
Buescher, artists model, gold lac.	£47	£9 12	£2 10 8
As new, artists model, gold lac.	£48	£9 0	£2 7 6
Keilwerth, full artists, gold lac.	£45	£8 8	£2 4 4

Bb SOPRANO SAXOPHONES	Cash	Dep.	Hire/p.
Lewis, artists model, gold lac., as new	£83	£4 12	£1 4 3

BARITONE SAXOPHONES	Cash	Dep.	Hire/p.
Adolphe Sax., made by Selmer, artists model, gold lac., as new, complete with Stand	£55	£11 0	£2 18 0

Bb TRUMPETS	Cash	Dep.	Hire/p.
Boosey & Hawkes, Regent model, medium large bore, gold lac., as new	£17	£3 8	£1 6 0
Conn, 22B model, large bore, gold lac., as new	£65	£10 8	£2 14 10
Boosey & Hawkes, Oxford model, medium large bore, gold lac., shop soiled only	£36	£4 0	£1 1 1
Besson, Class A, gold lac., as new	£33	£4 15	£1 4 3
Bowcher 400 Model, lightweight, gold lac. finish, late model, superb bargain	£65	£10 8	£2 14 10
Conn, New Era, gold lac., as new	£36	£7 0	£1 16 11
Viking, gold lac., Dance model, as new	£15	£3 0	£1 2 4
Savage, dance model, gold lac.	£12	£2 8	19 4
Lafleur, brand new, gold lac. finish, with silver plated mouthpiece, cons. in Canvas Case	£18	£3 13	19 0

TRUMPET-CORNETS	Cash	Dep.	Hire/p.
Conn, Victor model, gold lac., as new	£55	£5 12	£1 9 6
Collegiate Model, gold lac.	£16	£3 12	£1 0 0
Boosey, N.Y. model, gold lac.	£18	£3 12	19 0
Besson Class A, gold lac.	£39	£4 0	£1 1 1
Sicilaind Cornet	£11	£2 4	10 9

Bb TROMBONES	Cash	Dep.	Hire/p.
Boosey & Hawkes, Imperial, medium large bore, gold lac., as new	£40	£5 0	£2 2 2
Pan American, made by Conn, gold lac., as new	£39	£4 0	£1 1 1

Bb TROMBONES (cont'd.)	Cash	Dep.	Hire/p.
Reynolds, American, medium large bore, gold lac., as new	£46	£9 0	£2 7 6
Holton, American, medium large bore	£39	£6 0	£1 11 6
Boosey & Hawkes, Regent model, medium large bore, gold lac., as new	£23	£4 8	£1 8 2
Besson model, medium large bore, gold lac., shop soiled only, cons. with new case	£19	£3 16	£1 0 0
Dickinson Model, medium bore, with case	£12	£2 8	19 4

Bb CLARINETS	Cash	Dep.	Hire/p.
Boosey & Hawkes, Regent model, Boehm system, as new	£18	£3 12	19 0
Selmer, full Boehm system, with articulated G#, today's price new over £80, bargain	£36	£7 0	£1 16 11
Boosey & Hawkes, full Boehm system, wood	£37	£7 0	£1 16 11
Selmer, full Boehm system, 17 keys, ebonite	£37	£3 £1	£1 0 0
Hawkes, Boehm system, 17 keys, ebonite, pre-war, late instr., first class job	£29	£4 0	£1 1 1
Boosey & Hawkes Regent model, Boehm system, wood, shop soiled only	£22	£4 8	£1 8 2
Selmer, Sterling model, in metal, as new	£18	£3 0	£1 2 4
Selmer, Sax Fingering, wood	£16	£3 4	£1 4 8
Selmer, Clemens model, sax fingering, wood	£16	£3 4	£1 4 8
Boosey, simple system model, 14 keys, wood	£11	£2 4	18 0
Louis, simple system model, 14 keys, wood	£11	£2 4	18 0

SNARE DRUMS	Cash	Dep.	Hire/p.
Premier No. 11, 14 in., wood, white and chrome	£18	£3 12	19 0
Ajax Piper, 14 x 5, cream and chrome	£18	£3 12	19 0
Sears Drum, 14 x 5, white	£7 16 —		—
Sears Drum, 14 x 5, all metal, with Stand, Sticks and Brushes	£19	£3 0	16 8

BASS DRUMS	Cash	Dep.	Hire/p.
20 x 15, white and chrome	£18	£2 0	16 8
Beverley, 20 x 15, white and chrome	£19	£3 0	£1 3 4

DRUM OUTFIT	Cash	Dep.	Hire/p.
Sam Drum, Sears Drum, two Tom-Toms and accessories	£30	£6 0	£2 5 0

STRING BASSES	Cash	Dep.	Hire/p.
German, swell back, perfect con., Ideal for Gigs	£65	£11 0	£2 18 0
German, swell back, perfect con., Ideal for Gigs	£78	£15 12	£4 2 4
French, in superb con., fine tone, Ideal for dance work	£65	£13 0	£3 8 7

GUITARS	Cash	Dep.	Hire/p.
Framus, hand made Spanish model Plectrum Guitar, cutaway model. A really high grade job, shop soiled only. Usual price approximately £65	£36	£7 4	£1 18 0

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Bb Clarinet, B & H latest "77" model, Boehm system, 17 keys, 6 rings, wood, low pitch, com. with case and accessories, including three Vandoren Reeds; today's price £31 6s.; special pre-Budget offer	£28 9 0	£4 0 0	17/0 28/2
Bb Clarinet, B & H Emperor model, Boehm system, 17 keys, 6 rings, wood, low pitch, com. with case and accessories, including three Vandoren Reeds; today's price £37; pre-Budget offer	£35 6 0	£7 0 0	17/0 36/11
Bb Silver Variety model Trumpet, finished in attractive gold lacquer, medium large bore, com. with Canvas Case; today's price £19 7s.; pre-Budget offer	£15 0 0	£3 10 0	18/0 19/-
B & H Regent model Trumpet, med. large bore, gold lacquer finish, with nickel mounts, com. with case; today's price £25 16s. 6d.; spec. pre-Budget offer	£24 12 0	£5 0 0	18/0 25/4
B & H Emperor model Trumpet, med. large bore, gold lacquer finish, with nickel mounts, com. with case; today's price £32 15s. 3d.; pre-Budget offer	£31 4 0	£6 0 0	18/0 32/8
B & H Oxford model Trumpet, med. large bore, spec. designed for the export market, mainly America and Canada, fin. in gold lacquer, with nickel mounts, sup. value, com. with case and access.; today's price £28 1s., special pre-Budget offer	£27 3 0	£5 8 0	18/0 26/6
B & H famous "77" model Trumpet, as used by leading players, med. large bore, finished in attractive gold lac. with nickel mounts, com. with a de luxe leather case and attache style case; today's price £64 14s.; one only pre-Budget stock	£61 12 0	£12 16 0	18/0 56/4
B & H Regent model Bb Trombone, fin. in attrac. gold lac., com. with attache style case to hold instrument and mutes; today's price £29 5s.; special pre-Budget offer	£23 6 0	£5 12 0	18/0 30/6
One only Selmer Bb. VI model Alto Saxophone, fin. in attractive gold lac., com. with case and accessories; today's price £127 2s. 6d.; pre-Budget price	£121 8 6	£24 6 0	17/0 118/6

ow it's a CHANNEL boat shuffle

verboat shuffle"—once an exciting rather daring innovation for azz, smacking of Storyville and s aboard the *Dixie Belle*—has, in ld years of its use here, become commonplace.

★

Note jazz club, of ever, plans to inject re life into this jazz on't lie down.

intends to run a at shuffle" next ot music all the way to Calais and back.

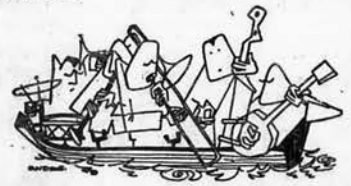
★

, last Monday, I went the refurnished and Paris Cinema in nt Street, to see and how *Band Style* in now be the BBC's ous studio.

pleton was looking after his recent in- but the dance se- Show Band sounded n this acoustically lio. Producer Johnnie ted resplendent in a pullover (which, o his wife, did not ark red drapes), and ontrol panel, was me-time colleague of e days, Cyril Drake.

★

RE.—Bill McGuffie is Alhambra this week; nday (23rd), Leeds ted an area final of ocalist of the Year n Mackintosh and



his Band are at St. George's Hall, Bradford, this Sunday; and Frankie Vaughan returns to his native county for a show at Bradford Gaumont on December 11. Bonnie Scott rounds off the year at St. George's Hall on December 18.

★

EDINBURGH—*George Sumner last week celebrated his first anniversary at Fountainbridge Palais.*

★

KENT.—The Billy Franks Trio shortly completes its tenth year at the Wheatsheaf Hotel, Whitstable. . . . Eight bands are to appear at Thanet Branch MU Ball at Dreamland, Margate, on January 31.

★

DUBLIN.—Irish radio star Joe Lynch has been signed by Decca to record popular Irish songs and ballads.

★

MIDLANDS. — *Ken Rattenbury's Band, featuring tenor artist Kathie Stobart and singer Alma Warren, will appear in Can Together, a BBC television jazz*

programme, *at 10.30 p.m., on December 3. . . The Hedley Ward Band has a 15-minute airing in the Midland programme at 7 p.m., on December 22.*

★

SCARBOROUGH.—The Tudor Modern Jazz Club—President: ex-George Crow trumpet, Joe Blewitt—has opened at Purge Valley Hotel.

★

CHESTER.—*The Wall City Jazz Club recommences weekly sessions at Quaintways Restaurant on November 28.*

★

ABERYSTWYTH.—Dil Thomas's contract at the King's Hall has been extended until March 31 by the local Council.

★

ROCHDALE. — *Roy Bradley (tpt.) this week-end leaves George Roberts (Carlton Ballroom) for the trans-Atlantic liner Saxonia.*

★

MANSFIELD.—Art Lester has added two trumpets, George Rowden and Brian Wilkes, to his band at Mansfield Palais.

★

GLASGOW. — Jay Wright's Band, from St. Andrew's Hall, is to continue through the winter in Sunday concerts at the Beach Pavilion, Ayr. . . . Jazz band leader Jim McHarg was last week presented with a daughter, Irene. . . . George Noble (alto), lately at Harrowland, has replaced Bobbie Hamilton at the Astoria.

★

BELFAST.—*Ken Colyer and his Jazmen play a December 6 concert at the Husband Memorial Hall, followed by a dance the following night at the Floral Hall.*

★

LEEDS.—Terry Reaney (tpt.) has replaced Bobbie Bell with Derek Sinclair, at the Mecca Locarno. . . . Pianist Neil Rushworth has joined Jack Mann's contesting band—relieving Jack to front the group.

★

FLEETWOOD. — *Sextet Jack Cunningham will lead a seven-piece band for four Christmas dances at the Marine Hall.*

JERRY DAWSON'S NEWSBOX

MANCHESTER.—Eddie Shaw and his Band, from Sale Locarno, will appear in an Inter-Regional Ballroom Dancing Competition on BBC television next Monday (29th), along with Benny Daniels and his Band (Glasgow Locarno) and Tom Manders and his Orchestra from the Grand Pavilion, Porthcawl. S. Wales. The Shaw band will also be heard in *Out And About*, in the Light Programme, at 4.15 p.m. on December 3, featuring vocalists Alan Massey and MM discovery Brenda Morton, who made her broadcasting début last Tuesday.

★

HUDDERSFIELD.—Sisters Marlene and Pauline Hicks (19 and 17 respectively) join Ivy Benson for her season at Lyons' Corner House, Marble Arch. Marlene plays reeds and Pauline brass. They will both double a variety of instruments.

★

BRADFORD. — MU secretary Haydn Robinson has made several changes in his Dunedin Orchestra. His son Bryan has left the trumpet section to study and is replaced by Brian Green. Keith Lippingwell (tnr.) replaces Frank Fuller, and Frank Medley (drs.) is replaced by Jack (Don) Jay.

★

STOURBRIDGE.—Sonny Alan has made two changes in his band, which recently moved from Moorpool Hall to Stourbridge Baths. Dennis Bainbridge (tpt.) and Dennis Taylor (alto) replace Norman Freeman and Harry Davis respectively. Sonny has also signed a new vocalist, Shirley Garvey, who works in the Zoology Dept. of Birmingham University.

★

NORWICH.—Pianist Pete Fenn is to open a Modern Jazz Club at the Cottage Ballroom. During December he plans to present alto star Joe Harriott and also the Tubby Hayes group. . . Eight local bands appeared last week at a Dance Cavalcade staged in aid of the MU Benevolent Fund at the Samson and Hercules Ballroom.

★

BRIGHTON.—The Hippodrome reopens next week after extensive backstage alterations, with Tony Brent, the Three Monarchs, the Maple Leaf Four, etc. . . . Ted Ambrose, resident at Brighton Jazz Club, is rehearsing a new group comprising two trumpets, alto, clarinet and three rhythm, for an early début. . . . Norman (1066) Fields has succeeded Idris Evans playing solo piano in the lounge of the Royal Albion Hotel. . . . One time Harry Roy guitarist, Sam Gelsley, now domiciled in Brighton, travels to London two or three days per week to appear with Eric Robinson's TV orchestra. . . . Mike Mullins (pno.) has taken over leadership of the quartet which plays opposite Syd Dean at the Regent Ballroom.

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Baden: 295m, 363m.

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P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 506m.
R: RAI Rome: 355m, 290m, 269m, 207m.
S: Europe 7: 1647m.
T: Washington: 30.9m, 41.47m
U: Radio Eireann: 531m.
V: WRUL Boston: 19, 25, 31m bands.
W: Luxembourg: 304m.
X: SBC Lugano: 548.6m.
Z: SBC Geneva/Lausanne: 393m.

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"There is, of course, some proof that the band is popular with the record-buying public and disc-jockeys. But America is a big country. How can any of us over here tell what kind of a draw we will be in Texas, and other places that are, so far, only names to us?

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B♭ Clarinet, B & H Emperor model, Boehm system, 17 keys, 6 rings, wood, low pitch, com. with case and accessories, including three Vandoren Reeds; today's price £37; pre-Budget offer	£28 5 0	£7 5 0	17/- 36/11 1/- 37/5
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B & H Regent model Trumpet, med. large bore, gold lacquer finish, with nickel mounts, com. with case; today's price £25 16s. 6d.; spec. pre-Budget offer ...	£24 12 6	£5 8 0	18/- 25/4
B & H Emperor model Trumpet, med. lge. bore, finished in attractive gold lac., com. with attache style case; today's price £32 15s. 5d.; pre-Budget offer...	£31 4 0	£6 8 0	17/- 32/5 1/- 33/6
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Getz back in action

STOCKHOLM, Monday.

STAN GETZ is back in action again after his long illness in the Epidemic Hospital at Lund, near Malmo, Southern Sweden.

He arrived in Stockholm unexpectedly and went straight to the popular venue known here as the Nalen, sitting in with the resident band led by tenorman Hacke Bjorksten.

The picture above shows him on the stand, with Bjorksten on the right. Also playing in the front line with them was trombonist Ake Persursson.

from Sven G. Winquist —STOCKHOLM—

As you can see from the picture, Stan has lost a lot of weight during the illness that took him near to death. When he first arrived in Sweden, earlier this year he was quite tubby.

"I guess I shall have to take it easy in the future," Stan told me. "I shall be resting as much as possible for the next six or seven weeks. But I may take a job here and there—if anything comes up."

Asked about reports that he had been given a November 16 deadline to rejoin Jazz At The Philharmonic, with whom he had been going to tour in the autumn, Stan said:

"That's wrong. JATP doesn't start its European tour until after the New Year, so I guess there is no hurry. It is possible I shall be seeing Norman Granz here in Copenhagen within the next few days; he is coming over to fix dates for his 1956 tour."

Stan is in no hurry to leave Sweden. "I like it here, everyone has been so wonderful. And besides, I haven't yet done the Karusell recordings which I arranged to do before I was taken ill.

"I may do them early next week.

"And please give my regards to the MELODY MAKER. They 'phoned me from London twice when I was at the hospital and I felt they were very anxious about my health and how soon I would be in action again.

"And . . . well, if you're in hospital, you always appreciate friends who come to see you or telephone."

☆

ACCORDING to Capitol representative Bob Weiss, who was in Stockholm the other day, Stan Kenton's European tour will start in the Swedish capital.

Nat Cole, too, is expected to be returning here for a series of concerts. And maybe Teddy Wilson.

Teddy Wilson's name has been mentioned in connection with the Swedish Jazz Gala planned for the Concert Hall here on December 12.

This is being organised by one of the Swedish daily papers, which, in an article on the project, stated that a first-class American jazz musician would be booked to appear.

Teddy Wilson is known to have been contacted for concerts here, and he may well be the American referred to in the article. He is at present vacationing in Switzerland.

U.S jazz stars herald 1956 for French

NEW YORK, Wednesday.—The French Broadcasting System is preparing an hour-long all-star New Year's Day jazz broadcast featuring greetings, in French, from many leading artists all over the U.S.

They include Art Tatum, Ella Fitzgerald, Oscar Peterson, Count Basie, Gerry Mulligan and others.

LOUIS STILL THE KING!

COLLECTORS' CORNER in PARIS

LOUIS ARMSTRONG is still King (*writes Max Jones*). After covering six days of his All-Stars' concerts at the Olympia here, Jack Hutton and I report that Louis's astonishing tone, attack and range are drawing raves from the fervent thousands thronging the theatre.

Armstrong's playing, singing and clowning are as remarkable as ever. At the end of three concerts last Sunday he was still hitting top Fs with undiminished force. And holding them! The band, sparked by Trummy Young's ferocious trombone, sounds happier every day.

On the 'All-Stars' showing here, it is impossible to believe that European audiences have been dissatisfied with their performances. And the musicians say they are mystified by some of the Press reports.

They are unanimous in stating that resentment in Germany was directed at the organisers. The band's playing, they say, has been as consistent as you could expect.

Since Louis opened here, last Thursday, a steady stream of American and European jazzmen have attended the concerts and gone backstage to pay respects to Satchmo.

These include Sidney Bechet, Albert Nicholas, Bill Coleman, Peanuts Holland, Kansas Fields, Charlie Beale, Mezz Mezzrow and Benny Waters.

Show business personalities and old friends too, made the pilgrimage—among them Tape Miller, Harold Nicholas and Mrs. Django Reinhardt.

☆

French musicians enjoyed an additional kick on Tuesday night, when Louis and half his band visited the Trois Mailets Jazz Club to hear Bill Coleman.

In the jam session that followed, the resident Andre Persiani Group blew with Trummy Young, Arvell Shaw, Peanuts Holland, Bill Coleman and Britain's Ernie Tomasso on clarinet.

In front of a delighted Satchmo, the musicians jammed until 3.30 a.m. The verdict from guitarist and MM artist Dialey: "What a rave!"

Expected in France any day now are Armstrong manager Joe Glaser and CBS commentator Ed Morrow, who is said to be coming here to interview Louis for his TV show.

Bandleader and arranger Sy Oliver is also expected here shortly to supervise some Armstrong recordings for Decca.

Paris Sidelines

from Henry Kahn

SATCHMO has accepted an invitation to sing at a French Gala on Saturday, after his show. Probably for the first time, he will sing a couple of numbers in French.

Louis' success in France has been astounding. For example, this week, when Paris musicians celebrated the "Fête" of Sainte Cecile, the patron saint of music, Louis was asked if he would like to name the "Rhythm Princess."

Naturally, he agreed, and very solemnly pronounced "In the name of the God of Jazz, whom I represent on earth, I consecrate you, Guylaine Guy, Princess Rhythm."

Mademoiselle Guy is an up-and-coming young French singer who blushed and admitted to Louis that she could not sing blues. Louis promised to teach her.

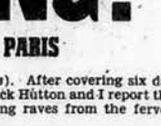
NEW YORK DIARY

from Leonard Feather

NEW YORK, Wednesday.

ONE of the most unusual record sessions of the year was convened recently when Buck Clayton assembled a band for a Columbia LP—co-starring himself and Frankie Laine!

Personnel included Buck, Urbie Green, four saxes (Hilton Jefferson, Big Nick Nicholas, Bud Johnson and Dave MacRae), "Sir Charles" Thompson, Skeeter Best, Milt Hinton and Jo Jones.



Frankie Laine: records with Buck Clayton.

★

Kay Starr, who for the past few years has been accompanied by the Harold Mooney Orchestra on records, will cut her next sides for RCA Victor backed by Hugo Winterhalter's Orchestra.

★

Café Society, still attempting desperately to revive its jazz policy work, will try again with a big band slant when Lionel Hampton opens there on December 23 for 17 days, followed by Duke Ellington on January 12.

Hefti at Birdland

NEAL HEFTI has opened with a remarkably clean-sounding, swinging band at Birdland, with some great vocals by his wife, Frances Wayne, in her first public appearance after three years in retirement.

In the band are Nick Travis, Al De Risi, Ernie Royal and Burt Collins (tpts.), Billy Byers and Bonny Russo (tmbs.), Phil Woods and Lenny Hambro (altos), Seldon Powell, a talented new star (ten.), Bunny Bardach (bari.), Barry Galbraith (gtr.), John Drew (bass) and Gus Johnson (the former Basie drummer).

Neal, now playing piano, has given up trumpet.

Neal Hefti: new band.

★

Gerry Mulligan, now under contract to EmArcy, has cut a sextet LP featuring Don Ewrdley (tpt.), Zoot Sims (ten.), Bob Brookmeyer (tmb.), Peck Morrison (bass) and Dave Bailey (drs.).

★

Singer Jackie Paris has signed a new record contract with EmArcy and will cut an LP with a background by leading jazz musicians.

★

PETER DITTMAN, drummer recently heard with the Chet Baker Quartet in Europe, and Wyatt Ruther, bassist formerly with Erroll Garner's Trio, are now working at the Down Beat club in Boston, with a trio led by Dave Mackay, a young blind pianist from Hartford, Connecticut.

★

Former Duke Ellington trumpet star, Harold "Shorty" Baker, has started his own quartet, featuring Teddy Brannon (pno.), Kelly Martin (drs.) and Bill Pemberton (bass).

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JAZZ —and straight

Maurice Burman comes back at Steve Race

WHEN I wrote (MM, 5/11/55) that "thinking musicians, everywhere," believed that jazz and straight music would eventually unite to form a new departure in music, I did not have Steve Race in mind: I was thinking of musicians like Duke Ellington, Mel Powell and the concert recitalist, Leonard Cassini—all of whom, at different times, have expressed such beliefs to me.

Nobody is positive about it, of course—because nobody can see with absolute certainty into the future. Except, of course, Steve Race. He *knows* such an amalgamation will not occur and dismisses the idea with high-class contempt, as well as revealing (at last) his true feelings for jazz and jazzmen.

The subconscious feeling of inferiority towards straight music, of which Steve Race by implication accuses me, is no stranger (in its converse form) to his own attitude. And he announces his feelings to the world in cold print, by stressing the inferiority of his own chosen art.

Whatever he says, there are, already embodied in musical literature, examples of "cross-fertilisation" that have taken place between jazz and straight music over the last 30 years.

Bartok, Stravinsky, Rachmaninov and Ravel have all been strongly influenced by jazz—illustrious composers who have not thought of jazz as something which exists "merely to tickle the palate or line the pocket." Today, we have Benjamin Britten, Lennox Berkeley, Malcolm Arnold and Anthony Hopkins, all distinguished composers, who have learned from, and made use of, the jazz idiom.

I asked Hopkins for his views on the subject. He had this to say:

"Both sides have a lot to learn from each other. There are wonderful arrangers in jazz—but not, so far, great composers. But serious music has a lot to learn from jazz in the way of colouring and percussion.

"I have learned something from it and I have a great deal of respect for it. It is a style of playing which is extremely valuable and expressive.

Kenny Baker. They would have liked him for the ballet.

Blues in ballet

"I wrote a ballet for Sadler's Wells once, which included a blues solo which could not be played by the orchestra. Somebody like Kenny Baker would have been ideal.

"Jazz, too, is a wonderful approach for young people to the appreciation of Stravinsky and Bartok. With regard to the future, both serious music and jazz are tending to become more complex—and, I think, the trend will be towards simplicity. And it may well be that on those grounds they will both meet."

Cassini, who has a very great admiration for the best jazz musicians, regarding them as people with a background by reading jazz musicians, already on its way. He had this to say regarding jazzmen:—

"In some cases, I prefer a good jazzman to a straight man. The former has to be a composer and develop a feeling for shape; the latter does not compose, but reads other people's ideas."

The point that the musical twain never shall meet, because he wrote, "In jazz, it is the player who has the last word," is unrealistic. It is only 100 years since straight men were improvising quite freely. Beethoven used to get very insulting about musicians who couldn't improvise.

And, today, there is already, among organists and harpsichordists, a trend towards free improvisation. This movement could grow in the future, and there and when it does, that is where a fusion could take place.

Music remains a whole art, and one cannot separate completely jazz from straight music and then re-divide the latter into the realms of intellectuality only. All art is an attempt to crystallise the experience of the person—which contains both mind and body. No one can separate the two, as no art is entirely intellectual. It is always a symbiosis.

It is very important to realise that music as a whole can only gain when both types of musician and composer can meet and come in contact with each other's music. From us, they can learn freedom in expression and earthy vitality; from them, we can learn discipline and musical architecture.

Attempts have been made to combine the two musics before—admittedly not very successfully. But attempts will be made again—and again some people will sneer. But that doesn't mean that, by experiment and by past experience, and with new composers coming up to learn from the past, jazz and straight music will not unite, as I said, eventually.

Jazzbook 1955

Edited by ALBERT J. McCARTHY.

This book is a collection of articles by thirteen contributors, writing on different aspects of Jazz. It is illustrated by a remarkable collection of photographs by Frederic Ramsey, Jnr., and others. The articles included are as follows:

THE JAZZ SCENE 1939-1945
THE END OF AN ERA, *Charles Fox*
MINTON'S AND ITS AFTERMATH, *Alan Morgan*
SEARCH FOR ORCHESTRAL PROGRESS..., *Raymond Horricks*
THE REDISCOVERY OF THE PIONEERS, *Ken Davier*
THE REVIVALISTS, *Paul Rossiter*
RAGTIME, RINGSHOUTS AND HOLLERS, *Alex Korner*
RHYTHM AND BLUES, *Albert J. McCarthy*
NOTES ON THE EUROPEAN SCENE, *John Prestice*
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REFLECTIONS ON THE NATURE OF JAZZ, *Jasper Wood*
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CASSELL

Radio reviews

THE SONG'S THE THING
17.11.55. 8 p.m.

RAY BURNS'S turn for the fly-five-day stretch. It's a hard graft for a singer, and although he is one of my favourites, he was not on form when I heard him on the Thursday.

His appeal, based on sincerity and style, was a little syrupy, and his announcements were like sweet corn.

Ron Goodwin's band lent a good hand with the chores.

WORLD OF JAZZ
10.55 p.m. 15.11.55.

PAUL OLIVER giving us blues—and nothing but—in a fascinating glimpse of Chicago's Rent parties—chatter and all. Macy O'Merryweather and other cats of similar kin all supplying lyrical patterns on the old 12 bars and seemingly having themselves a ball—blue.

REMEMBERED TUNES AND BLUES
19.55 p.m. 17.11.55.

PAT DIXON'S cunning hand again—a kind of Baker's Dozen but with Malcolm Lockyer's Octet and canaries Patti Lewis, Franklyn Boyd and the Coronets—all remembering and blueing on down. For those of you who like near jazz, no plugs and nostalgia.—DIO.

(Pardon USA colloquialisms—blame brevity of space.)

Musical partners in this off-the-set shot from Paramount are (left to right) Dean Martin, Jerry Lewis and MD Walter Scharf. Dean's partner in the record reviewed below is lovely Lina Renaud.

PLATTER CHATTER

The new arrival

LAURIE HENSHAW enthuses over a new singer from Australia

A MUSIC publisher walked into the office of Columbia A&R chief Ray Martin.

He played a demonstration record of a new song, waited attentively for Ray's approval.

Ray shook his head. "No, thanks," he said. "I don't care for the song—but I like the singer. Who is he?"

He was told the youngster was half way across the world—in Sydney. Said Ray: "If he ever comes to Britain, I want him."

That was some months ago. Then, just recently, Ray tuned in to a Shore Band broadcast. There was that voice again. Ray grabbed a phone, spoke to the singer in person, and arranged a meeting.

★

The rendezvous took place over sandwiches and coffee at midnight. Within 60 hours, Ray had the voice on record.

The singer's name? Jimmy Parkinson. He arrived in Britain six weeks ago with little cash and a newly-wed bride—but plenty of confidence. Most important, he also has talent—talent developed from over 1,000 broadcasts back in Australia.

Jimmy now makes his bow on Columbia DB3702 with "All At Once" and "I Look At You." And I can say, without reservation, that he is one of the most distinguished British pop singers I have heard in years.

The first title is the all-round winner. The song is exceptional, and it is given a beautifully sympathetic rendering by Jimmy against a typically polished Ray Martin accompaniment.

Jimmy's voice has qualities that are all too alien to these shores. He sings with immense relaxation, expression and control. And, to round off a recording that scores on all essential points where material and treatment are concerned, the technical quality of the reproduction is excellent.

OSCAR PETERSON would not normally come within the "pop" province, but "Unforgettable" and "Angel Eyes" (Col. LB10011) are the exceptions.

I am well aware of Oscar's extraordinary capabilities — and limitations. But, as an admirer of Peterson since I first heard an American Mercury pressing of "Tenderly" and "Three O'clock In The Morning," I must confess that this latest release is singularly disappointing.

I should have thought that "Unforgettable" would have been ideal material for Oscar's virtuosity. Certainly the treatment of this, and the reverse—an appealing piece, too—is tasteful, but nothing happens that is likely to stimulate the musically element to outspoken raptures.

★

How British vocal groups in general have improved these past few years is demonstrated by the KEN-TONES recording of "It Just Happened To Happen To Me" (Parlo R4095). A well-rehearsed, well-sung performance.

The backing, "Toyland Holiday," is sticky for the kiddies. O.K. for birthdays or Christmas, though.

The DEAN MARTIN-LINE RENAUD version of "Relax-Ay-Voo" (Cap. 45-CL14356) has been late in arriving on my turntable, but it certainly warrants a mention.

Who better to sing a song of this sort than the oh-so-relaxed Dean? This is an appealing and ingenious novelty, and it is put over with the finesse that one inevitably associates with the Americans.

DICK STABILE'S accompaniments have not hitherto won my plaudits, but this one does. The arrangement and execution are first-class.

"Two Sleepy People" inevitably invites comparison with the well-remembered recording of the thirties by **BOB HOPE** and **SHIRLEY ROSS.** Those with a nostalgic turn of mind will probably prefer the earlier version. I'm not taking sides; the piece, though admittedly cute, never appealed to me. But Dean and Lina render it with the requisite coyness.

NAT "KING" COLE admirers will doubtless want to add "Autumn Leaves" and "Love Is A Many Splendored Thing" to their collection. Both sides are well rounded by Nelson Riddle accompaniments. Nothing to arrest the thoughtful, though.

New man Jimmy Parkinson.

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LOUIS STILL THE KING!

COLLECTORS' CORNER in PARIS

LOUIS ARMSTRONG is still King (*writes Max Jones*). After covering six days of his All-Stars' concerts at the Olympia here, Jack Hütton and I report that Louis's astonishing tone, attack and range are drawing raves from the fervent thousands thronging the theatre.

Armstrong's playing, singing and clowning are as remarkable as ever. At the end of three concerts last Sunday he was still hitting top Fs with undiminished force. And holding them! The band, sparked by Trummy Young's ferocious trombone, sounds happier every day.

On the All-Stars' showing here, it is impossible to believe that European audiences have been dissatisfied with their performances. And the musicians say they are mystified by some of the Press reports.

They are unanimous in stating that resentment in Germany was directed at the organisers. The band's playing, they say, has been as consistent as you could expect.

Since Louis opened here, last Thursday, a steady stream of American and European jazzmen have attended the concerts and gone backstage to pay respects to Satchmo.

These include Sidney Bechet, Albert Nicholas, Bill Coleman, Peanuts Holland, Kansas Fields, Charlie Beale, Mezz Mezzrow and Benny Waters.

Show business personalities and old friends, too, made the pilgrimage—among them Tape Miller, Harold Nicholas and Mrs. Django Reinhardt.

☆

French musicians enjoyed an additional kick on Tuesday night, when Louis and half his band visited the Trois Maillets Jazz Club to hear Bill Coleman.

In the jam session that followed, the resident Andre Persiany Group blew with Trummy Young, Arvell Shaw, Peanuts Holland, Bill Coleman and Britain's Ernie Tomasso on clarinet.

In front of a delighted Satchmo, the musicians jammed until 3.30 a.m. The verdict from guitarist and MM artist Dialey: "What a rave!"

Expected in France any day now are Armstrong manager Joe Glaser and CBS commentator Ed Morrow, who is said to be coming here to interview Louis for his TV show.

Bandleader and arranger Sy Oliver is also expected here shortly to supervise some Armstrong recordings for Decca.

Paris Sidelines

from Henry Kahn

SATCHMO has accepted an invitation to sing at a French Gala on Saturday, after his show. Probably for the first time, he will sing a couple of numbers in French.

Louis' success in France has been astounding. For example, this week, when Paris musicians celebrated the "Fête" of Sainte Cecile, patron saint of musicians, Louis was asked if he would like to name the "Rhythm Princess."

Naturally, he agreed, and very solemnly pronounced "In the name of the God of Jazz, whom I represent on earth, I consecrate you, Guylaine Guy, Princess Rhythm."

Mademoiselle Guy is an up-and-coming young French singer who blushed and admitted to Louis that she could not sing blues. Louis promised to teach her.

NEW YORK DIARY

from Leonard Feather

NEW YORK, Wednesday.

ONE of the most unusual record sessions of the year was convened recently when Buck Clayton assembled a band for a Columbia LP—co-starring himself and Frankie Laine!

Personnel included Buck, Urbie Green, four saxes (Hilton Jefferson, Big Nick Nicholas, Bud Johnson and Dave MacRae), "Sir Charles" Thompson, Skeeter Best, Milt Hinton and Jo Jones.

Frankie Laine: records with Buck Clayton.

*

Kay Starr, who for the past few years has been accompanied by the Harold Mooney Orchestra on records, will cut her next sides for RCA Victor backed by Hugo Winterhalter's Orchestra.

*

Café Society, still attempting desperately to make its jazz policy work, will try again with a big band slant when Lionel Hampton opens there on December 23 for 17 days, followed by Duke Ellington on January 12.

Hefti at Birdland

NEAL HEFTI has opened with a remarkably clean-sounding, swinging band at Birdland, with some great vocals by his wife, Frances Wayne, in her first public appearance after three years in retirement.

In the band are Nick Travis, Al De Bist, Ernie Royal and Burt Collins (tpts.), Billy Bera and Sonny Russo (mbs.), Phil Woods and Lenny Hambro (altos), Seldon Powell, a talented new star (tnr.), Bunny Bardach (bari.), Barry Galbraith (gtr.), John Drew (bass) and Gus Johnson (the former Basie drummer).

Neal, now playing piano, has given up trumpet.

Neal Hefti: new band.

*

Gerry Mulligan, now under contract to EmArcy, has cut a sextet LP featuring Jon Eardley (tpt.), Zoot Sims (tnr.), Bob Brookmeyer (tmb.), Peck Morrison (bass) and Dave Bailey (drs.).

*

Singer Jackie Paris has signed a new record contract with EmArcy and will cut an LP with a background by leading jazz musicians.

*

PETER BITTMAN, drummer recently heard with the Chet Baker Quartet in Europe, and Wyatt Ruther, bassist formerly with Erroll Garner's Trio, are now working at the Down Beat club in Boston, with a trio led by Dave Mackay, a young blind pianist from Hartford, Connecticut.

*

Former Duke Ellington trumpet star, Harold "Shorty" Baker, has started his own quartet, featuring Teddy Brannon (pno.), Kelly Martin (drs.) and Bill Pemberton (bass).

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JAZZ —and straight

Maurice Burman comes back at Steve Race

WHEN I wrote (MM, 5/11/55) that "thinking musicians, everywhere," believed that jazz and straight music would eventually unite to form a new departure in music, I did not have Steve Race in mind: I was thinking of musicians like Duke Ellington, Mel Powell and the concert recitalist, Leonard Cassini—all of whom, at different times, have expressed such beliefs to me.

Nobody is positive about it, of course—because nobody can see with absolute certainty into the future. Except, of course, Steve Race. He *knows* such an amalgamation will not occur and dismisses the idea with high-class contempt, as well as revealing (at last) his true feelings for jazz and jazzmen.

The subconscious feeling of inferiority towards straight music, of which Steve Race by implication accuses me, is no stranger (in its converse form) to his own attitude. And he announces his feelings to the world in cold print, by stressing the inferiority of his own chosen art.

Whatever he says, there are, already embodied in musical literature, samples of "cross-fertilisation" that have taken place between jazz and straight music over the last 30 years.

Bartok, Stravinsky, Rachmaninov and Ravel have all been strongly influenced by jazz—illustrious composers who have not thought of jazz as something which exists "merely to tickle the palate or line the pocket." Today, we have Benjamin Britten, Lennox Berkeley, Malcolm Arnold and Anthony Hopkins, all distinguished composers, who have learned from, and made use of, the jazz idiom.

I asked Hopkins for his views on the subject. He had this to say:—

"Both sides have a lot to learn from each other. There are wonderful arrangers in jazz—but not, so far, great composers. But serious music has a lot to learn from jazz in the way of colouring and percussion.

"I have learned something from it and I have a great deal of respect for it. It is a style of playing which is extremely valuable and expressive.

Kenny Baker. They would have liked him for the ballet.

Blues in ballet

"I wrote a ballet for Sadler's Wells once, which included a blues solo which could not be played by the orchestra. Somebody like Kenny Baker would have been ideal.

"Jazz is a wonderful approach for young people to the appreciation of Stravinsky and Bartok. With regard to the future, both serious music and jazz are today becoming too complex—and, I think, the trend will be towards simplicity. And it may well be that on those grounds they will both meet."

Cassini, who has a very great admiration for the best jazz musicians, regarding them as people with alert, original and vigorous minds, was fairly certain that such a fusion was already on its way. He had this to say regarding jazzmen:—

"In some cases, I prefer a good jazzman to a straight man. The former has to be a composer and develop a feeling for shape; the latter does not compose, but reads other people's ideas."

The point that the musical twain never shall meet, because I wrote, "In jazz, it is the player who has the last word," is unrealistic. It is only 100 years since straight men were improvising quite freely. Beethoven used to get very insulting about musicians who couldn't improvise.

And, today, there is already, among organists and harpsichordists, a trend towards free improvisation. This movement could grow in the future, and where and when it does, that is where a fusion could take place.

Music remains a whole art, and one cannot separate completely jazz from straight music and then re-divide the latter into the realms of intellectuality only. All art is an attempt to crystallise the experience of the person—which contains both mind and body. No one can separate the two, as no art is entirely intellectual. It is always a symbiosis.

It is very important to realise that music as a *whole* can only gain when both types of musician and composer can meet and come in contact with each other's music. From us, they can learn freedom in expression and earthy vitality; from them, we can learn discipline and musical architecture.

Attempts have been made to combine the two musics before—admittedly not very successfully. But attempts will be made again—and again some people will sneer. But that doesn't mean that, by experiment and by past experience, and with new composers coming up to learn from the past, jazz and straight music will not unite, as I said, eventually.

Jazzbook 1955

Edited by ALBERT J. McCARTHY.

This book is a collection of articles by thirteen contributors, writing on different aspects of Jazz. It is illustrated by a remarkable collection of photographs by Frederic Ramsey, Jnr., and others. The articles included are as follows:

THE JAZZ SCENE 1939-1945
THE END OF AN ERA, *Charles Fox*
MINTON'S AND ITS AFTERMATH, *Alan Morgan*
SEARCH FOR ORCHESTRAL PROGRESS..., *Raymond Horricks*
THE REDISCOVERY OF THE PIONEERS, *Ron Davies*
THE REVIVALISTS, *Paul Rossiter*
RAGTIME, RINGSHOUTS AND HOLLERS, *Alex Korner*
RHYTHM AND BLUES, *Albert J. McCarthy*
NOTES ON THE EUROPEAN SCENE, *John Prestice*
HISTORICAL INTERLUDE
1211 V STREET, *Ray Carew*
PERSONAL OPINION
REFLECTIONS ON THE NATURE OF JAZZ, *Jasper Wood*
THE BLUES
SONNY TERRY, *Frederic Ramsey, Jr.*
BLUES IN 1890, *Big Bill Broonzy*
DISSECTION
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CASSELL

Radio reviews

THE SONG'S THE THING
17.11.55. 8 p.m.

RAY BURNS'S turn for the five-day stretch. It's a hard graft for a singer, and although he is one of my favourites, he was not on form when I heard him on the Thursday.

His appeal, based on sincerity and style, was a little syrupy, and his announcements were like sweet corn.

Ron Goodwin's band lent a good hand with the chores.

WORLD OF JAZZ
10.35 p.m. 15.11.55.

PAUL OLIVER giving us blues—and nothing but—in a fascinating glimpse of Chicago's Rent parties—chatter and all. Macy O'Merryweather and other cats of similar kin all supplying lyrical patterns on the old 12 bars and seemingly having themselves a ball—blue.

REMEMBERED TUNES AND BLUES
10.50 p.m. 17.11.55.

PAT DIXON'S cunning hand again—a kind of Baker's Dozen but with Malcolm Lockyer's Octet and canaries Patti Lewis, Franklyn Boyd and the Coronets—all remembering and blueing on down. For those of you who like near jazz, no plugs and nostalgia—DIG.

(Pardon USA colloquialisms—blame brevity of space.)

Musical partners in this off-the-set shot from Paramount are (left to right) Dean Martin, Jerry Lewis and MD Walter Scharf. Dean's partner in the record reviewed below is lovely Lina Renaud.

PLATTER CHATTER

The new arrival

LAURIE HENSHAW enthuses over a new singer from Australia

A MUSIC publisher walked into the office of Columbia A&R chief Ray Martin.

He played a demonstration record of a new song, waited attentively for Ray's approval.

Ray shook his head. "No, thanks," he said. "I don't care for the song—but I like the singer. Who is he?"

He was told the youngster was half way across the world—in Sydney. Said Ray: "If he ever comes to Britain, I want him."

That was some months ago. Then, just recently, Ray tuned in to a Show Band broadcast. There was that voice again. Ray grabbed a phone, spoke to the singer in person, and arranged a meeting.

★

The rendezvous took place over sandwiches and coffee at midnight. Within 60 hours, Ray had the voice on record.

The singer's name? Jimmy Parkinson. He arrived in Britain six weeks ago with little cash and a newly-wed bride—but plenty of confidence. Most important, he also has talent—talent developed from over 1,000 broadcasts back in Australia.

Jimmy now makes his bow on Columbia DB3702 with "All At Once" and "I Look At You." And I can say, without reservation, that he is one of the most distinguished British pop singers I have heard in years.

The first title is the all-round winner. The song is exceptional, and it is given a beautifully sympathetic rendering by Jimmy against a typically polished Ray Martin accompaniment.

Jimmy's voice has qualities that are all too alien to these shores. He sings with immense relaxation, expression and control. And, to round off a recording that scores on all essential points where material and treatment are concerned, the technical quality of the reproduction is excellent.

OSCAR PETERSON would not normally come within the "pop" province, but "Unforgettable" and "Angel Eyes" (Col. LB10011) are the exceptions.

I am well aware of Oscar's extraordinary capabilities — and limitations. But, as an admirer of Peterson since I first heard an American Mercury pressing of "Tenderly" and "Three O'Clock In The Morning," I must confess that this latest release is singularly disappointing.

I should have thought that "Unforgettable" would have been ideal material for Oscar's virtuosity. Certainly the treatment of this, and the reverse—an appealing piece, too—is tasteful, but nothing happens that is likely to stimulate the musically element to outspoken raptures.

★

How British vocal groups in general have improved these past few years is demonstrated by the KEN-TONES recording of "It Just Happened To Happen To Me" (Paris, R4095). A well-rehearsed, well-sung performance.

The backing, "Toyland Holiday," is strictly for the kiddies, OK for introduction at Christmas, though.

The DEAN MARTIN-LINE RENAUD version of "Relax-Ay-Voo" (Cap. 45-CL14356) has been late in arriving on my turntable, but it certainly warrants a mention.

Who better to sing a song of this sort than the oh-so-relaxed Dean? This is an appealing and ingenious novelty, and it is put over with the finesse that one inevitably associates with the Americans.

DICK STABILE'S accompaniments have not hitherto won my plaudits, but this one does. The arrangement and execution are first-class.

"Two Sleepy People" inevitably invites comparison with the well-remembered recording of the thirties by BOB HOPE and SHIRLEY ROSS. Those with a nostalgic turn of mind will probably prefer the earlier version. I'm not taking sides: the piece, though admittedly cute, never appealed to me. But Dean and Lina render it with the requisite coyness.

NAT "KING" COLE admirers will doubtless want to add "Autumn Leaves" and "Love Is A Many Splendored Thing" to their collection. Both sides are well rounded by Nelson Riddle accompaniments. Nothing to arrest the thoughtful, though.

New man Jimmy Parkinson.

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JAZZ CLUB AT THE BUTCHERS

Humphrey Lyttelton (l.) and clarinettist Wally Fawkes (r.) were in convivial mood when they attended the opening of the new jazz club at the "Jolly Butchers" public-house, Old Street, City, on Thursday. With them are club-owners Bernie Milton and his wife.

U.S publishers scrap Princess song after protests

A NEW song entitled "I Don't Want To Ever Be A Princess" has been withdrawn by an American publishing company as a result of protests in the British Sunday Press. And the London office of the company, Hill and Range Songs, Inc., has written a letter of apology to HRH Princess Margaret.

Signed by Franklyn Boyd, general exploitation manager of Aberbach (London), Ltd., and well-known singing personality of the "Children's Television" BBC programmes, the letter says:

Discs withdrawn

"On behalf of my American directors of Hill and Range Songs, Inc., I wish to convey their sincere apologies for the publication in the United States of a song entitled: 'I Don't Want To Ever Be A Princess,' also for the statements issued in the British and American Press.

"This song was published to convey the sympathies and feelings of the vast majority of the American public towards your Royal Highness. Since we now feel that copies and records may find their way into places where they would be considered controversial, or in bad taste, we have decided to withdraw the song and all records from publication.

"Moreover, we have requested the writers not to proceed with publication themselves."

MORENO 4 OPEN AT ALBANY

LATIN-AMERICAN leader Martin Moreno left the Casanova Club, W., on Sunday, to open with a quartet the following night at the Albany Club, Savile Row.

He replaces the Sonnelli Orchestra, which had been resident at the Albany for eight months.

Sonnelli's future plans could not be ascertained at the time of going to press.

Martin, on drums and vocals, leads Denny Wright (gtr.), Bob Howard (bass) and Johnny Pearson (pno.).

'MIND WHAT YOU PRINT' THREAT TO MM REPORTER

MM Kent correspondent B. E. Randall, attending a carnival dance at the Institute Hall, Faversham, was warned by a gang of toughs: "Mind what you put in the paper."

Despite repeated appeals by the MC, Councillor Amor, the gang repeatedly interfered with the enjoyment of the dancers and caused extensive damage to the hall.

As a result, the Council's Saturday dances have been suspended. The gang is known in the district and is now barred from the two corporation ballrooms at near-by Herne Bay.

At Kettering (Northants) the Drill Hall has been closed for dancing by the military authorities, following a "Teddy Boy" brawl there last Saturday.

Promoter Arthur Howes said: "I have signed contracts to present such bands as Johnny Dankworth, Jack Parnell and Eric Delaney. Now I will try to find alternative venues. I hope they will co-operate—if they don't, I stand to lose thousands of pounds."

Footnote: At Kettering Magistrates' Court last week, a 20-year-old "Teddy Boy" was sent to prison for three months for brandishing a pen-knife during a fight at the Drill Hall.

Mecca buys rival to Liverpool Locarno

MECCA have acquired the Grafton Rooms—Liverpool's oldest-established ballroom, which is situated next door to their Locarno Ballroom in West Derby Road. Since 1950, when Mecca opened the Locarno—previously the derelict Olympia Cinema—the two ballrooms have been keen competitors.

Jack Binks, manager of the Ritz, Manchester, and a director of Mecca Dancing, is now a member of the new Grafton board of directors, together with Malcolm Munro, who has been manager there for the past 25 years.

Hamer Ork stays

The Will Hamer Orchestra, directed by Mary Hamer, will remain at the Grafton Rooms for the time being and the ballroom will to all intents and purposes carry on "as usual"—still competing with the next-door Locarno.

STARS AT CRESTA OPENING

Who'll change places with Paul Carpenter as Sabrina's sipper-upper? Occasion was the opening last Friday of the Cresta Ballroom, Luton. Manager Kerry Kerrison is r.

Manchester group in 'British Jazz'

Manchester's Zenith Six will play traditional jazz in the BBC's "British Jazz" programme on Monday, December 5, in the Light Programme.

A six-piece specialising in the classic New Orleans style, the group is resident every Friday at Manchester Jazz Club, which meets at the Clarendon Hotel, Oxford Road.

The Zenith Six are heard on two tracks of "Traditional Jazz Scene 1955," the Decca LP of a recent jazz concert at the Royal Festival Hall.

'COOL' WAR

From Page 1

Americana such as folk music, mambos, spirituals, American-Indian dances, Hawaiian music and so forth.

"Theodore Streibert, the chief of the United States Information Service (USIS), is completely enthusiastic about the idea of using jazz as a weapon in the cold war—let's call it, rather, the 'cool war' from now on!"

Recalling that there had been some talk of sending jazz shows to Moscow and the Iron Curtain countries, I asked whether this was part of the deal.

"No," said the Congressman, "for the present we'll be concentrating on territories outside Europe and Russia, though there is a possibility that my wife, Hazel Scott, may go to Moscow early in 1956 in a big all-star Variety show that Robert Breen is now trying to assemble.

"As I told the reporters yesterday, we want to take this cultural exchange out of the 'white-tie' level, bringing it rather to the 'no-tie' level. We celebrated the announcement by having Dizzy Gillespie play his horn right on the steps of the Capitol. It was a cold day and his lips were almost frozen, but he blew!"

Jackson has Crystal 'Ball'

Vocalists Frankie Vaughan (r.) and (crouching, l.) Don Lang, with the former Ken Mackintosh trombonist Gordon Langhorn, appear gaze-struck as Jack Jackson gazes into the crystal ball at the rehearsal for Jack's TV programme last Sunday. Also in the picture (l.-r.) producer Mark White, Ronnie Scott and singers Glen Mason and Joan Small.

BILL McGUFFIE TO FREELANCE IN LOS ANGELES

EX-SHOW BAND pianist Bill McGuffie plans to return to America shortly to work on film scores.

"I turned down an offer to live and work in Los Angeles," he told the MM this week in Bradford, where he is appearing at the Alhambra Theatre.

"But I have accepted an offer to return there five times a year for freelance work."

For the present, he will continue to develop his musical ideas for the BBC series which he expects to commence with his own band early in the New Year.

World premiere for Mackintosh Band

The world premiere of the film "An Alligator Named Daisy," which features the Ken Mackintosh Orchestra, opens at the Odeon, Marble Arch, next Thursday, December 1.

The "Ken Mackintosh Show" on Mondays over Radio Luxembourg has just been renewed for a further 13 weeks.

COMEDIANS IN CLOSE-UP

"Aaaaaah!" exclaims U.S. comedian Jerry Colonna (r.) as he explores the intricacies of an ITV camera during rehearsals for "Sunday Night at The Palladium" last Sunday. With him is compere Tommy Trinder. Jerry is at Finsbury Park Empire this week.

Wants to bring his 'Band' in

SINGER-GOLFER Don Cherry, who toured for America in the Walker Cup matches at St. Andrews last May, tells the MIRROR that, since visiting Britain, his goal "is to come back in a professional singing capacity rather than a singing golf clubs."

Potential hit

Says Don: "I would love to work in your country. I know a hit record would be the answer—and at last it looks as though I have really got one.

"The song is called 'Band Of Gold,' and it was written by United Press correspondent Bob Hilliard and Jack Taylor."

The American trade papers, *Billboard* and *Variety*, have both picked Don's "Band Of Gold" as a potential hit.

Comments Philips A&R chief, Johnny Flynn: "We aim to release the record in January or February."

LITA ROZA AGAIN IN HOSPITAL

Lita Roza is back in hospital for observation.

After a spell in the London Clinic she had returned home for convalescence, but her temperature again rose and she was admitted to King's College Hospital, Denmark Hill, last Saturday for further treatment.

Despite being in considerable pain, Lita nevertheless recorded two further programmes last week for her MM Luxembourg Tuesday night series.

HEATH WILL BE BIG U.S SUCCESS —MANTOVANI

RECORDING star Mantovani marked his return last week from a triumphant six-week concert tour of Canada and the United States by an appearance on TV in Jack Payne's "Off The Record" on Monday. "British musicians," he told viewers, "are as good as any in the world."

At the studios, during rehearsal, he amplified this statement to the MM. "But I must give credit to the Americans who played for me. They really did work, and achieved a standard approaching that of my regular British orchestra."

"Monty" also commented that remarks of his on the success of the American tour, quoted out of context in the national Press, made him seem "conceited."

"But the indisputable facts are," he said, "that I have already been booked for a 10-week tour next year—and this time I drew even bigger crowds in Canada than I saw on an earlier visit."

On the subject of the Ted Heath band's forthcoming trip, Mantovani added that it should be a great success in the larger towns.

All did well

"British attractions obviously have some drawing power. At Pittsburgh, for example, my orchestra followed some successive shows by the Sadler's Wells Ballet, the Scots Guards Band and the Philharmonia Orchestra—but we all did very well.

"Nevertheless, it should be remembered that centres outside the BBC series which really big towns tend to be rather localised in outlook and unless a band enjoyed a very wide fame, it might find itself virtually unknown in these areas."

It is unlikely that Mantovani will be taking his British band to the States with him next year.

"The expenses will be heavy enough in a band the size of Ted's. Mine has more than twice as many musicians. I'm afraid that it would be completely impracticable."

ARMSTRONG FANS WILL STILL FLY

THE all-in air trips to Paris, arranged by the NJF and Thos. Cook and Son, Ltd., which include seats at the Olympia Theatre this Saturday for the Louis Armstrong concert, will definitely operate. But a slight adjustment of times will have to be made in each case.

Dennis Dubens, of the Rufford Travel Services, who is organising the NJF trip, told the MM on Wednesday: "We shall definitely be flying two 'planes on Saturday morning."

Dennis Dubens has also chartered a special 'plane to fly the Chris Barber Band to Paris on Wednesday next. The band returns the following day to appear at Cambridge.

Greek singer Kitza Kanocos last week recorded her first sides with Colonna leader Don Carlos and an 18-piece orchestra for MGM's International label. Kitza sang "Cherry Pink" and three Greek songs.

KITZA CUTS A SIDE WITH DON

. . . but Heath must not play in Birdland!

TED HEATH and his Music will make their Stateside début next spring in an all-star package show featuring Nat "King" Cole, former Stan Kenton singer June Christy, and the Four Freshmen vocal group.

The opening date is now definitely set for March 1 in San Antonio, Texas. The tour is scheduled for last 28 days with the possibility of a grand finale concert at Carnegie Hall.

Meanwhile, Ted Heath told the MM that Morris Levy, proprietor of New York's famous Birdland, had offered him "one week or two" at this famous jazz spot.

Concerts only

"But it will not be possible for me to accept," says Ted. "Our forthcoming tour is still confined to concert appearances. Resident engagements at the Birdland type are out of the question.

"I hope we shall be able to fix at least one TV date over there," he added. "Not only for the tremendous publicity which it would give but also, frankly, the fees."

On its lunchtime broadcast last Tuesday, the Heath band played the fourth and final movement of Bill Russo's "English Suite."

This is in Afro-Cuban style, and Ted has entitled it "Procession."

A daughter born to June Robinson

June Robinson, trumpeter with the Denny Boyce Orchestra, gave birth to an 8 lb. daughter, to be named Kate, at the South London Hospital for Women on Sunday.

She is married to Denny's lead-alto-ist, Lew Smith. Arthur Mouncey has been deputising during her absence from the band.

The Boyce Band broadcasts in "Music While You Work" on December 8, while Denny's vocalist, Maxine Daniels, has a solo broadcast in "Midday Music Hall" on December 8.

Local girl to play opposite Valentine

Doreen Crann, a 19-year-old Ryneside girl, has been chosen to play opposite Dickie Valentine in the pantomime, "Aladdin," at Newcastle Theatre Royal.

FOUR MORE SINGERS FOR THE FINALS

Area final winners in the MELODY MAKER Vocalists of the Year Contest last week were:

GRAYSON ROOMS, LIVERPOOL: Lucille Owen, of Wallasey, and Eric Bentley, of West Derby, Liverpool.

WEST END BALLROOM, BIRMINGHAM: Molly Coombes, of Bristol, and Alan Collins, of Bargoed, Glamorgan.

NEWS in BRIEF

SINGER Dickie Bennett, who made his Variety début this week at the Empress, Brixton, may fly to the States in March for TV and radio dates, under the aegis of Chet Baker's manager, Joe Napoli.

* * *

American coloured cabaret singer Joyce Bryant, whose earnings have averaged £1,000 per week and who last year was pipped by Dorothy Dandridge for the lead in "Carmen Jones," has given up her career to enter the Church.

* * *

Beryl Davis, onetime singer with the Oscar Rabin Orchestra who is now living in the States, will appear in a forthcoming musical featuretta film by Universal-International.

* * *

Judy Allen, who at one time sang with the bands of Harry Leader and Nat Allen (no relation), is now back in London after five years in Montreal.

* * *

Paddy Crookshank, European director of Robbins Music Corporation, New York, left London on Monday for a week's visit to Germany, where the Robbins organisation is setting up two companies.

* * *

"The Jazz Train," which has had such success in London, opens shortly at the Apollo Theatre, in Paris.

L-A LEADER DON ENRICO DIES AGED 44

LATIN-AMERICAN leader and bassist Don Enrico died last Monday in Oldchurch Hospital, Romford, after a long illness. He was 44, and leaves a widow and three children.

Don, whose real name was Benny Worwood, adopted the name of Benny Woods for his freelance activities as a sideman.

He fronted his band at many ballrooms and night spots, including the Barbecue Restaurant, Bournemouth; Spa, Saltburn; Winter Gardens, Cleethorpes; Palais, Nottingham; 400, Torquay; and London's Celebrité Restaurant, Fischers Restaurant, the Orchid Room, and New Churchills Club.

Don also worked with Edmundo Ros, the Blue Rockets and Harry Gold.

His last musical commitment was as conductor to the Romford Borough Brass Band.

Bert Quarmby trio at Manhattan

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PETER MAURICE

The Teenage Rage!

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MM 26/11/55

publishers scrap Princess song after protests

A NEW song entitled "I Don't Want To Ever Be A Princess" has been withdrawn by an American publishing company as a result of protests in the British Sunday Press. And the London office of the company, Hill and Range Songs, Inc., has written a letter of apology to HRH Princess Margaret.

Signed by Franklyn Boyd, general exploitation manager of Aberbach (London), Ltd., and well-known singing personality of the "Children's Television" BBC programmes, the letter says:

Discs withdrawn

"On behalf of my American directors of Hill and Range Songs, Inc., I wish to convey their sincere apologies for the publication in the United States of a song entitled: 'I Don't Want To Ever Be A Princess,' also for the statements issued in the British and American Press.

"This song was published to convey the sympathies and feelings of the vast majority of the American public towards your Royal Highness. Since we now feel that copies and records may find their way into places where they would be considered controversial or in bad taste, we have decided to withdraw the song and all records from publication.

"Moreover, we have requested the writers not to proceed with publication themselves."

MORENO 4 OPEN AT ALBANY

LATIN-AMERICAN leader Martin Moreno left the Casanova Club, W., on Sunday, to open with a quartet the following night at the Albany Club, Savile Row.

He replaces the Sonnelli Orchestra, which had been resident at the Albany for eight months.

Sonnelli's future plans could not be ascertained at the time of going to press.

Martin, on drums and vocals, leads Denny Wright (gtr.), Bob Howard (bass) and Johnny Pearson (pno.).

MULLIGAN FOR PARIS

Gerry Mulligan and his Band have been booked for the Olympia, Paris, and will probably open on February 19.

...buys rival to ...rpool Locarno

...quired the Grafton Rooms—Liverpool's oldest ...ballroom, which is situated next door to their ...in West Derby Road. Since 1950, when Mecca ...no—previously the derelict Olympia Cinema— ...s have been

...nager of the ...and a director ...is now a mem... ...rfton board of ...with Malcolm ...pen manager ...28 years.

...k stays

...er Orchestra, ...amer, will re... ...on Rooms for ...the ballroom ...and purposes ...'—still com... ...e next-door

STARS AT CRESTA OPENING

Who'll change places with Paul Carpenter as Sabrina's stipper-upper? Occasion was the opening last Friday of the Cresta Ballroom, Luton. Manager Kerry Kerrison is r.

Manchester group in 'British Jazz'

Manchester's Zenith Six will play traditional jazz in the BBC's "British Jazz" programme on Monday, December 5, in the Light Programme.

A six-piece specialising in the classic New Orleans style, the group is resident every Friday at Manchester Jazz Club, which meets at the Clarendon Hotel, Oxford Road.

The Zenith Six are heard on two tracks of "Traditional Jazz Scene 1955," the Decca LP of a recent jazz concert at the Royal Festival Hall.

'COOL' WAR

From Page 1

Americana such as folk music, mambos, spirituals, American-Indian dances, Hawaiian music and so forth.

"Theodore Streibert, the chief of the United States Information Service (USIS), is completely enthusiastic about the idea of using jazz as a weapon in the cold war—let's call it, rather, the 'cool war' from now on!"

Recalling that there had been some talk of sending jazz shows to Moscow and the Iron Curtain countries, I asked whether this was part of the deal.

"No," said the Congressman, "for the present we'll be concentrating on territories outside Europe and Russia, though there is a possibility that my wife, Hazel Scott, may go to Moscow early in 1956 in a big all-star Variety show that Robert Breen is now trying to assemble.

"As I told the reporters yesterday, we want to fake this cultural exchange out of the 'white-tie' level, bringing it rather to the 'no-tie' level. We celebrated the announcement by having Dizzy Gillespie play his horn right on the steps of the Capitol. It was a cold day and his lips were almost frozen, but he blew!"

Jackson has Crystal 'Ball'

Vocalist Frankie Vaughan (r.) and (crouching, l.) Don Lusgrove, the former Ken Mackintosh trombonist and saxophone, appear awe-struck as Jack Jackson looks into the crystal ball at the rehearsal for Jack's TV programme last Sunday. Also in the picture are (l.-r.) producer Mark White, Ronnie Scott and singers Glen Mason and Joan Small.

BILL McGUFFIE TO FREELANCE IN LOS ANGELES

EX-SHOW BAND pianist Bill McGuffie plans to return to America shortly to work on film scores.

"I turned down an offer to live and work in Los Angeles," he told the MM this week in Bradford, where he is appearing at the Alhambra Theatre.

"But I have accepted an offer to return there five times a year for freelance work."

For the present, he will continue to develop his musical ideas for the BBC series which he expects to commence with his own band early in the New Year.

World premiere for Mackintosh Band

The world première of the film "An Alligator Named Daisy," which features the Ken Mackintosh Orchestra, opens at the Odeon, Marble Arch, next Thursday, December 1.

The "Ken Mackintosh Show" on Mondays over Radio Luxembourg has just been renewed for a further 13 weeks.

Wants to bring his 'Band' in

SINGER-GOLFER Don Cherry, who ...ed for America in the Walker Cup match at St. Andrews last May, tells the MELODY MAKER that, since visiting Britain, his goal "is to come back in a professional singing capacity rather than swinging golf clubs."

Potential hit

Says Don: "I would love to work in your country. I know a hit record would be the answer—and at last it looks as though I have really got one.

"The song is called 'Band Of Gold,' and it was written by United Press correspondent Bob Russel and Jack Taylor."

The American trade papers, *Billboard* and *Variety*, have both picked Don's "Band Of Gold" as a potential hit.

Comments Philips A&R chief, Johnny Franz: "We aim to release the record in January or February."

COMEDIANS IN CLOSE-UP

"Aaaaaah!" exclaims U.S. comedian Jerry Colonna (r.) as he explores the intricacies of an ITV camera during rehearsals for "Sunday Night At The Palladium" last Sunday. With him is compere Tommy Trinder. Jerry is at Finsbury Park Empire this week.

LITA ROZA AGAIN IN HOSPITAL

Lita Roza is back in hospital for observation.

After a spell in the London Clinic she had returned home for convalescence, but her temperature again rose and she was admitted to King's College Hospital, Denmark Hill, last Saturday for further treatment.

Despite being in considerable pain, Lita nevertheless recorded two further programmes last week for her MM Luxembourg Tuesday night series.

HEATH WILL BE BIG U.S SUCCESS —MANTOVANI

RECORDING star Mantovani marked his return last week from a triumphant six-week concert tour of Canada and the United States by an appearance on TV in Jack Payne's "Off The Record" on Monday. "British musicians," he told viewers, "are as good as any in the world."

At the studios, during rehearsal, he amplified this statement to the MM. "But I must give credit to the Americans who played for me. They really did work, and achieved a standard approaching that of my regular British orchestra."

"Monty" also commented that remarks of his on the success of the American tour, quoted out of context in the national Press, made him seem "conceited."

"But the indisputable facts are," he said, "that I have already been booked for a 10-week tour next year—and this time I drew even bigger crowds in Canada than I saw on an earlier visit."

On the subject of the Ted Heath band's forthcoming trip, Mantovani added that it should be a great success in the larger towns.

All did well

"British attractions obviously have some drawing power. At Pittsburgh, for example, my orchestra followed consecutive shows by the Sadler's Wells Ballet, the Scots Guards Band and the Philharmonia Orchestra—but we all did very well.

"Nevertheless, it should be remembered that communities outside the really big towns tend to be rather localised in outlook and unless a band enjoyed a very wide fame, it might find itself virtually unknown in these areas."

It is unlikely that Mantovani will be taking his British band to the States with him next year.

"The expenses will be heavy enough in a band the size of Ted's. Mine has more than twice as many musicians. I'm afraid that it would be completely impracticable."

A daughter born to June Robinson

June Robinson, trumpeter with the Denny Boyce Orchestra, gave birth to an 8 lb. daughter, to be named Kate, at the South London Hospital for Women on Sunday.

She is married to Denny's lead-alto1st, Lew Smith. Arthur Mouncey has been deputising during her absence from the band.

The Boyce Band broadcasts in "Music While You Work" on December 8, while Denny's vocalist, Maxine Daniels, has a solo broadcast in "Midday Music Hall" on December 5.

Local girl to play opposite Valentine

Doreen Cram, a 19-year-old Tyneside girl, has been chosen to play opposite Dickie Valentine in the pantomime, "Aladdin," at Newcastle Theatre Royal.

KITZA CUTS A SIDE WITH DON

Greek singer Kitza Kavacos last week recorded her first sides with Colony leader Don Carlos and an 18-piece orchestra for MGM's International label. Kitza sang "Cherry Pink" and three Greek songs.

ARMSTRONG FANS WILL STILL FLY

THE all-in air trips to Paris, arranged by the NJF and Thos. Cook and Son, Ltd., which include seats at the Olympia Theatre this Saturday for the Louis Armstrong concert, will definitely operate. But a slight adjustment of times will have to be made in each case.

Dennis Dubens, of the Rufford Travel Services, who is organising the NJF trip, told the MM on Wednesday: "We shall definitely be flying two 'planes on Saturday morning."

Dennis Dubens has also chartered a special 'plane to fly the Chris Barber Band to Paris on Wednesday next. The band returns the following day to appear at Cambridge.

... but Heath must not play in Birdland!

TED HEATH and his Music will make their Stateside début next spring in an all-star package show featuring Nat "King" Cole, former Stan Kenton singer June Christy, and the Four Freshmen vocal group.

The opening date is now definitely set for April 1 in San Antonio, Texas. The tour is scheduled to last 20 days with the possibility of a grand finale concert at Carnegie Hall.

Meanwhile, Ted Heath told the MM that Morris Levy, proprietor of New York's famous Birdland, had offered him "a week or two" at this famous jazz spot.

Concerts only

"But it will not be possible for me to accept," says Ted. "Our forthcoming tour is still confined to concert appearances. Resident engagements of the Birdland type are out of the question.

"I hope we shall be able to fix at least one TV date over there," he added. "Not only for the tremendous publicity which it would give but also, frankly, for the money."

On its lunchtime broadcast last Tuesday, the Heath band played the fourth and final movement of Bill Russo's "English Suite."

This is in Afro-Cuban style, and Ted has entitled it "Procession."

FOUR MORE SINGERS FOR THE FINALS

Area final winners in the MELODY MAKER Vocalists of the Year Contest last week were:

GRAFTON ROOMS, LIVERPOOL: Lucille Owen, of Wallasey, and Eric Bentley, of West Derby, Liverpool.

WEST END BALLROOM, BIRMINGHAM: Molly Coombes, of Bristol, and Alan Collins, of Bargoed, Glamorgan.

NEWS in BRIEF

SINGER Dickie Bennett, who made his Variety début this week at the Empress, Brixton, may fly to the States in March for TV and radio dates, under the egis of Chet Baker's manager, Joe Napoli.

• • •

American coloured cabaret singer Joyce Bryant, whose earnings have averaged £1,000 per week and who last year was pipped by Dorothy Dandridge for the lead in "Carmen Jones," has given up her career to enter the Church.

• • •

Beryl Davis, onetime singer with the Oscar Rabin Orchestra who is now living in the States, will appear in a forthcoming musical featurette film by Universal-International.

• • •

Judy Allen, who at one time sang with the bands of Harry Leader and Nat Allen (no relation), is now back in London after five years in Montreal.

• • •

Paddy Crookshank, European director of Robbins Music Corporation, New York, left London on Monday for a week's visit to Germany, where the Robbins organisation is setting up two companies.

• • •

"The Jazz Train," which has had such success in London, opens shortly at the Apollo Theatre, in Paris.

Bert Quarmby trio at Manhattan

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SUNDAY, DECEMBER 4th, 6 & 8.30 p.m.
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THE KEN MACKINTOSH BAND SHOW
3/- to 6/- — CRO 8311

GAUMONT STATE · KILBURN
SUNDAY, DECEMBER 4th, 6 & 8.30 p.m.
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SUNDAY, DECEMBER 4th, 5.30 & 8 p.m.
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RONNIE SCOTT & HIS NEW ORCHESTRA
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Reserved Seats 2/- to 5/-

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This Sunday, November 27th, the Guest is Tenor Player
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Sunday, Dec. 11th — TONY KINSEY

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DRILL HALL · NORTHAMPTON
SATURDAY, NOVEMBER 26th, 8-12 midnight
Al Martin presents
The Band of the Year, The Fabulous
JOHNNY DANKWORTH & HIS ORCHESTRA
with Singing Stars—CLEO LAINE · FRANK HOLDER · TONY MANSELL
Tickets 4/- in advance, 4/6 at door, from Freasers, Northampton. Late Passes to all parts.

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SUNDAY, NOVEMBER 27th, at 7.30 p.m.
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THE KIRCHIN BAND plus THE NEW JAZZ GROUP
2/6 to 6/- — CAN. 2248

Miss Wildfire!

BACKSTAGE

TV—There isn't much doubt that popular musical fare on television is getting into a rut (*writes Tony Brown*).

On the BBC, *Off The Record* alternates on Mondays with *Hit Parade*; on ITV, one is offered *ATV Music Shop* on Saturday, *The Jack Jackson Show* on Sunday, and *Downbeat* on alternate Tuesdays.

The first four programmes are basically concerned with recording singers, and, obviously, at the rate of 12 presentations a month and just so many artists, there is bound to be repetition.

And how much repetition, it is pertinent to ask, in 12 months?

Whatever one's views on the rather sombre approach to jazz taken by the producer of *Downbeat*, he must be honoured for stepping outside of the pilule-list-lip-ster format.

But surely two separate television services can offer something more varied? When are viewers to be treated to normal dance band fare, with a spot for the attached but unrecorded vocalists?

Oh, yes—we know the prevailing attitude. Dance bands aren't suitable for TV, we're told. I'm obstinate enough not to believe this line. The Halle Orchestra normally televises an hour-long concert. And given a little interest in the material played, and in orchestras generally, it certainly isn't boring.

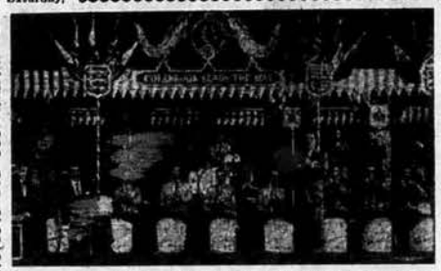
A dance band which at its best is a show in itself, could certainly justify a half-hour on the screen.

Ath, we to believe that Ted Heath, Jack Parnell, Ken Mackintosh, Johnny Dankworth and many others are not capable of devising a programme varied enough to keep eyes on the home screen for a bare 30 minutes?

I say emphatically that they are.

Perhaps when the lofty people who make TV decisions themselves get bored with their interminable parade of recording vocalists, our dance bands will be given a chance of stating their case.

Or that interminable parade, the act that bored me the least was the Coronets, on *ATV Music Shop* last Saturday. But even this bright and beaty vocal group had to dissipate its talents on "Twenty Tiny Fingers." We've heard it so often before.



Ken Mackintosh plays at the Alligator Rally—a scene from the forthcoming British musical, AN ALLIGATOR NAMED DAISY, from which the Joan Carson pictures at the top of these pages were taken.

FILMS—The fabulous Liberace will soon be seen on British cinema screens in his first starring film, *Sincerely Yours*.

We have seen enough of Liberace on ITV to know that he isn't quite the bungling charlatan that his detractors suggested. But, of course, a man would have to be a really fabulous pianist to beat down all that cloying sweetness.

As a personality, he is strictly for frustrated housewives.

With no film scheduled until January, Doris Day plans a stay-at-home holiday. Doris says that she will make only week-end trips to Las Vegas and Palm Springs. In the meantime, she will learn tennis and join June Allyson for golf lessons. The next two Day assignments are *The Quality Of Mercy*—to be produced by her husband, Marty Melcher—and MGM's *The Amazing Nellie Bly*.

The Starangers will be heard singing the title song behind the credits in *Pinocchio's All For Mary*. *They've also recorded it.*

The Debbie Reynolds-Frank Sinatra sampling in *The Tender Trap* will be repeated in *The Only Girl In The World*. Frank is also making *The Man With The Golden Arm* for United Artists.

Good grief—it's John Mills. He plays a jazz-happy schoolmaster in IT'S GREAT TO BE YOUNG, now in production. Humphrey Lyttelton supplies the music.

Top Tunes

1. BLUE STAR (A) (1/6d.) ..... Chappell
2. THE YELLOW ROSE OF TEXAS (A) (1/6d.) Maddox
3. HEY, THERE! (A) (2/-) ..... Frank
4. THE MAN FROM LARAMIE (A) (1/6d.) ..... Chappell
5. TWENTY TINY FINGERS (A) (1/6d.) ... Francis Day
6. HERNANDO'S HIDEAWAY (A) (2/-) ..... Frank
7. LOVE IS A MANY SPLENDORED THING (A) (1/6d.) Robbins
8. SUDDENLY THERE'S A VALLEY (A) (2/-) Aberbach
9. EVERYWHERE (B) .. Bron
10. I'LL COME WHEN YOU CALL (B) (2/-) ..... Michael Heine
11. CHRISTMAS ALPHABET (A) (2/-) ..... Pickwick
12. THE DAMBUSTEPS' MARCH (B) (2/6d.) ..... Chappell
13. I'LL NEVER STOP LOVING YOU (A) (1/6d.) .. Robbins
14. MEET ME ON THE CORNER (B) (2/-) ..... Berry
15. CLOSE THE DOOR (A) (2/-) ..... Duchess
16. ROCK AROUND THE CLOCK (A) (2/-) ... Kassner
17. EVERY DAY OF MY LIFE (A) (2/-) ..... Robbins
18. SEVENTEEN (A) ..... World Wide
19. GO ON BY (A) (1/6d.) ..... Blackbird
EVERMORE (B) (2/-) ..... Rogers

A—American; B—British, (All rights reserved.)

SUNDAY, NOVEMBER 27th, 5 & 7.30 p.m., at the
ODEON CINEMA, ALFRETON
RONNIE ALDRICH & THE SQUADRONAIRES
CLIFF TOWNSHEND and his Singing Saxophone.
PETER MORTON — JACKIE LEE — ANDREW REAVLEY
Guest Star: GEOFFREY EVERITT 2/6, 3/6, 4/6 Tel. Alfreton 44

CORNERMEN—4

PETE WARNER is a force to be reckoned with in the tenor-sax world of today. His urgent, yet thoughtful style is one which appeals to lovers of hot and cool alike, and his ideas and lines dovetail easily into slow or up-tempos. Meticulous to the last crotchet yet uninhibited, serious in concept yet light hearted, Pete devotes his talents and his distinctive tenor-sax stylings to the effervescent sounds which are typical of the JOHNNY DANKWORTH ORCHESTRA.

JEAN CARSON, one of Britain's most promising musical singing stars, leaps for joy in these four shots from the new British film, AN ALLIGATOR NAMED DAISY.

One of the songs Jean sings in the film is "I'm In Love For The Very First Time," a British number with music and lyrics by Paddy Roberts.

IN PICTURES

BELOW, Ray Anthony serenades his bride of a few months, Mamie Van Doren. Ray was recently seen and heard in DADDY LONG-LEGS; Miss Van Doren has a part in THE SECOND GREATEST SEX.

Who's Where

(Week commencing November 27)

Ronnie ALDRICH and Squadronaires
Sunday: Odeon, Alfreton
Wednesday: Leyton
Thursday: Luton
Friday: Gaumont
Saturday: Weston-super-Mare

Kenny BAKER
Week: Empire, Sunderland

Tony BRENT
Week: Hippodrome, Brighton

Ray BURNS
Week: Empire, Newcastle

Jerry COLONNA
Week: Empire, Glasgow

Ken COLYER and Band
Monday: Studio '51
Tuesday: Jazz Club, Barnet
Wednesday: Jazz Club, St. Albans
Thursday: Shoreham
Friday: Peckham
Saturday: Dorking

Jos DANIELS and Band
Sunday: Orchid Ballroom, Purley
Wednesday: Wellington
Friday: South Ensall
Saturday: Loughborough

DEEP RIVER BOYS
Week: Empire, Finsbury Park

Eric DELANEY and Band
Sunday: Hippodrome, Dudley
Monday: Borough Hall, Stafford
Thursday: East Ham
Friday: Rochester
Saturday: Tunbridge Wells

Johnnie GRAY and Band of Day
Friday: Town Hall, Loughborough
Saturday: USAF, Greenham Common

Tubby HAYES and Orchestra
Saturday: Nelson

The KIRCHIN Band
Sunday: Empire, Finsbury Park
Monday: Baths Hall, Scunthorpe
Friday: Town Hall, Huddersfield
Saturday: Arden Ballroom, Redditch

Harry LEADER and Orchestra
Sunday: Aberdeen
Monday: Perth
Tuesday: Montrose
Wednesday: Aberdeen
Thursday: Inverness
Friday: Greenock
Saturday: Kirkcaldy

Vic LEWIS and Orchestra
Sunday: Pavilion, Bath
Friday: Baths Hall, Barnsley
Saturday: Baths Hall, Darlington

Bill McGUFFIE
Week: Empire, Newcastle

Bobby MICKLEBURGH and Band
Thursday: Padgate
Friday: Widnes
Saturday: Ashton-in-Makerfield

Malcolm MITCHELL and Orchestra
Sunday: Northampton
Thursday: Poole
Friday: Redcar
Saturday: Morecambe

Sid PHILLIPS and Band
Sunday: De Montfort Hall, Leicester
Tuesday: City Hall, Cardiff
Wednesday: Tower Ballroom, Edgbaston
Friday: Sidney Hall, Weymouth
Saturday: Empire Hall, Taunton

Denny PURCHES
Sunday: Princes' Theatre, London
Week: Empire, Edinburgh

Freddy RANDALL and Band
Sunday: Windsor Theatre, Bradwood
Wednesday: Dome, Brighton
Friday: Town Hall, Birmingham
Saturday: Town Hall, Poplar

Ronnie SCOTT and Orchestra
Tuesday: Embassy, Welling
Friday: Savoy Ballroom, Southsea
Saturday: Palais, Peterborough

Dave SHAND and Band
Friday: Oxford
Saturday: USAF, Upper Heyford

THREE DEUCES
Week: Dorchester Hotel

Dickie VALENTINE
Week: Empire, Nottingham

Frank WEIR and Orchestra
Friday: Blackpool
Saturday: Scarborough

David WHITFIELD
Week: Hippodrome, Birmingham

Tommy WHITTLE Orchestra
Sunday: Theatre Royal, Bolton
Friday, Astoria, Nottingham
Saturday: Plaza Ballroom, Derby

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THE FIRST ENGLISH RELEASE OF
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SENSATIONAL SINGING STAR
KITZA KAZACOS
"CHERIE"
backed with
L'AMOUR on M.G.M. 862

They say . . .

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CECIL SMITH (*Daily Express*): "The beguiling Greek songstress . . . . her sultry voice makes an international language of anything she sings."
FRANCIS MARTIN (*Evening Standard*): "Kitza has a voice of midnight blue, with tantalisingly veiled tone."
NEAL ARDEN (*The People*): "This is the first record the satin-throated Greek sings in English. Put this on the turntable before you go to bed and, if made, you will have the most delightful dreams. If you don't, I'll buy your copy back from you. But you'll have to prove it!"
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THE JACK PARNELL BAND SHOW
KENNY BAKER QUARTET
2/6 to 6/- — Bradford 26716

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MONDAY, DECEMBER 5th
Dancing 7.30 to 11.30 p.m.
— ADMISSION 4/-

Miss Wildfire!

BACKSTAGE IN PICTURES

TV—There isn't much doubt that popular musical fare on television is getting into a rut (*writes Tony Brown*).

On the BBC, *Off The Record* alternates on Mondays with *Hit Parade*; on ITV, one is offered *ATV Music Shop* on Saturday, *The Jack Jackson Show* on Sunday, and *Downbeat* on alternate Tuesdays.

The first four programmes are basically concerned with recording singers, and, obviously, at the rate of 12 presentations a month and just so many artists, there is bound to be repetition.

And how much repetition, it is pertinent to ask, in 12 months?

Whatever one's views on the rather sombre approach to jazz taken by the producer of *Downbeat*, he must be honoured for stepping outside of the plug-list-pop-star format.

But surely two separate television services can offer something more varied? When are viewers to be treated to normal dance band fare, with a spot for the attached but unrecorded vocalists?

Oh, yes—we know the prevailing attitude. Dance bands aren't suitable for TV, we're told. I'm obstinate enough not to believe this line. The Halle Orchestra normally televises an hour-long concert. And given a little interest in the music played, and in orchestras generally, it certainly isn't boring.

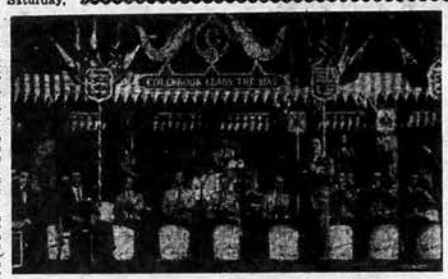
A dance band, which at its best is a show in itself, could certainly justify a half-hour on the screen.

Are we to believe that Ted Heath, Jack Parnell, Ken Mackintosh, Johnny Dankworth and many others are not capable of devising a programme varied enough to keep eyes on the home screen for a bare 30 minutes?

I say emphatically that they are.

Perhaps when the lofty people who make TV decisions themselves get bored with their interminable parade of recording vocalists, our dance bands will be given a chance of stating their case.

Of that interminable parade, the act that bored me the least was the Coronets, on *ATV Music Shop* last Saturday. But even this bright and beaty vocal group had to dissipate its talents on "Twenty Tiny Fingers." We've heard it so often before.



Ken Mackintosh plays at the Alligator Rally—a scene from the forthcoming British musical, AN ALLIGATOR NAMED DAISY, from which the Jean Carson pictures at the top of these pages were taken.

FILMS—The fabulous Liberace will soon be seen on British cinema screens in his first starring film, *Sincerely Yours*.

We have seen enough of Liberace on ITV to know that he isn't quite the bungling charlatan that his detractors suggested. But, of course, a man would have to be a really fabulous pianist to beat down all that cloying sweetness.

As a personality, he is strictly for frustrated housewives.

Good grief—it's John Mills. He plays a jazz-happy schoolmaster in IT'S GREAT TO BE YOUNG, now in production. Humphrey Lyttelton supplies the music.

The Debbie Reynolds-Frank Sinatra souping in *The Tender Trap* will be repeated in *The Only Girl In The World*. Frank is also making *The Man With The Golden Arm* for United Artists.

With no film scheduled until January, Doris Day plans a stay-at-home holiday. Doris says that she will make only week-end trips to Las Vegas and Palm Springs. In the meantime, she will learn tennis and join June Allyson for golf lessons. The next two Day assignments are *The Quality Of Mercy*—to be produced by her husband, Marty Melcher—and MGM's *The Amazing Nellie Bly*.

The Starseekers will be heard singing the title song behind the credits in Pinewood's All For Mary. They're also recorded it.

Top Tunes

1. BLUE STAR (A) (1/6d.) Chappell
2. THE YELLOW ROSE OF TEXAS (A) (1/6d.) Maddox
3. HEY, THERE! (A) (2/-) Frank
4. THE MAN FROM LARAMIE (A) (1/6d.) ..... Chappell
5. TWENTY TINY FINGERS (A) (1/6d.) .. Francis Day
6. HERNANDO'S HIDEAWAY (A) (2/-) ..... Frank
7. LOVE IS A MANY SPLENDORED THING (A) (1/6d.) Robbins
8. SUDDENLY THERE'S A VALLEY (A) (2/-) Aberbach
9. EV'RYWHERE (B) .. Bron
10. I'LL COME WHEN YOU CALL (B) (2/-) Michael Reine
11. CHRISTMAS ALPHABET (A) (2/-) ..... Pickwick
12. THE DAMBUSTERS' MARCH (B) (2/6d.) ..... Chappell
13. I'LL NEVER STOP LOVING YOU (A) (1/6d.) .. Robbins
14. MEET ME ON THE COURNER (B) (2/-) ..... Berry
15. CLOSE THE DOOR (A) (2/-) ..... Dorinea
16. ROCK AROUND THE CLOCK (A) (2/-) .. Kassner
17. EVERY DAY OF MY LIFE (A) (2/-) ..... Robbins
18. SEVENTEEN (A) World Wide
19. GO ON BY (A) (1/6d.) Bluebird
EVERMORE (B) (2/-) Rogers

A—American; B—British.
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Guest Star: GEOFFREY EVERITT 2/6, 3/6, 4/6
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CORNERMEN—4

PETE WARNER is a force to be reckoned with in the tenor-sax world of todas. His urgent, yet thoughtful style is one which appeals to lovers of hot and cool alike, and his ideas and lines dovetail easily into slow or up-tempos. Meticulous to the last crotchet yet uninhibited, serious in concert yet light hearted, Pete devotes his talents and his distinctive tenor-sax stylings to the effervescent sounds which are typical of the JOHNNY DANKWORTH ORCHESTRA.

JEAN CARSON, one of Britain's most promising musical singing stars, leaps for joy in these four shots from her new British film, AN ALLIGATOR NAMED DAISY.

One of the songs Jean sings in the film is "I'm In Love For The Very First Time," a British number with music and lyrics by Paddy Roberts.

BELOW, Ray Anthony serenades his bride of a few months, Mamie Van Doren. Ray was recently seen and heard in DADDY LONG-LEGS; Miss Van Doren has a part in THE SECOND GREATEST SEX.

Who's Where

(Week commencing November 27)

Ronnie ALDRICH and Squadronaires
Sunday: Odeon, Alfreton
Wednesday: Leyton
Thursday: Luton
Friday: Bexhill
Saturday: Weston-super-Mare

Kenny BAKER
Week: Empire, Sunderland

Tony BRENT
Week: Hippodrome, Brighton

Ray BURNS
Week: Empire, Newcastle

Jerry COLONNA
Week: Empire, Glasgow

Ken COLYER and Band
Monday: Studio '51
Tuesday: Jazz Club, Barnet
Wednesday: Jazz Club, St. Albans
Thursday: Shoreham
Friday: Peckham
Saturday: Dorking

Joe DANIELS and Band
Tuesday: Orchid Ballroom, Purley
Wednesday: Wellington
Friday: South Ealing
Saturday: Loughborough

DEEP RIVER BOYS
Week: Empire, Finsbury Park

Eric DELANEY and Band
Sunday: Hippodrome, Dudley
Monday: Borough Hall, Stafford
Thursday: East Ham
Friday: Rochester
Saturday: Tunbridge Wells

Johnnie GRAY and Band of Day
Friday: Town Hall, Loughborough
Saturday: USAF, Greenham Common

Tubby HAYES and Orchestra
Saturday: Nelson

The KIRCHIN Band
Sunday: Empire, Finsbury Park
Monday: Baths Hall, Scunthorpe
Friday: Town Hall, Huddersfield
Saturday: Arden Ballroom, Bedworth

Harry LEADER and Orchestra
Sunday: Aberdeen
Monday: Perth
Tuesday: Montrose
Wednesday: Aberdeen
Thursday: Inverness
Friday: Greenock
Saturday: Kirkcaldy

Vic LEWIS and Orchestra
Sunday: Pavilion, Bath
Friday: Baths Hall, Barnsley
Saturday: Baths Hall, Darlington

Bill McGUFFIE
Week: Empire, Newcastle

Bobby MICKLEBURGH and Band
Thursday: Padgate
Friday: Widnes
Saturday: Ashton-in-Makerfield

Malcolm MITCHELL and Orchestra
Sunday: Northampton
Thursday: Poole
Friday: Redcar
Saturday: Morecambe

Sid PHILLIPS and Band
Sunday: De Montfort Hall, Leicester
Tuesday: City Hall, Cardiff
Wednesday: Tower Ballroom, Edgbaston
Friday: Sidney Hall, Weymouth
Saturday: Empire Hall, Taunton

Danny PURCHES
Sunday: Princes' Theatre, London
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BAND, 2nd Bn. THE PARACHUTE REGIMENT, vacancies for Bb Clarinets, Tenor and Bass Trombones, Euphoniums and Basses, also for good Pianist and Percussionists. Men from 17½, must have experience; Boys from 15½, with or without experience. Mainly musical duties; extra pay for parachutists on purely voluntary basis. Re-enlistments and transfers considered. — Apply Bandmaster, Talavera Barracks, Aldershot.

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VACANCIES EXIST in the Band of the East Surrey Regiment for keen boys of 15 to 17 years.—Application should be made to Officer Commanding, The Depot, The Barracks, Kingston-on-Thames, Surrey.

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DICK NORDON Quartet/Quintet.—Gre. 5440 (evenings).

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JAZZ DISCS

PETE JOLLY, THE PIANO AND ACCORDION STAR "DISCOVERED" BY JOHNNY DANKWORTH ON HIS RECENT U.S VISIT, HAS BEEN RECORDING FOR RCA VICTOR. HERE HE IS ON ONE OF THE SESSIONS.

WASHBOARD RHYTHM KINGS (EP)
I'm Gonna Play Down By The Ohio (V by Blues Washington) (ot); **Underneath The Harlem Moon** (Va. by Wilbur Daniels, Lee Wainer) (d); **Ash Man Crawl** (V by Bella Benson) (b); **Pepper Stack** (V by Jimmy Shine) (a).
(HMV 7EG8128—10s. 6½d.)

(b) (Am. Victor D6VB2004)—Jimmy Shine (alto); unidentified (tr); possibly Sidney de Paris (tpt.); unidentified (ten.); Steve Washington (bjo.); H. Smith (washboard). 1/2/32. Camden, N.J., USA.

(b) (Am. Bluebird) (a) (do. B5000231)—Washboard Rhythm Boys: Shine Allen; two unidentified saxes; possibly Dave Nelson (tpt.); unidentified pno.; Washington (bjo.); Ghent Newell (bass); Smith (washboard). 15/10/29. Camden, N.J., USA.

(d) (do. B6VB1361)—Shine (alto); Douglas Daniels (tar.); unidentified sax.; possibly Nelson (tpt.); Clarence Tyrell (pno.); Teddy Bunn (gtr.); Wilbur Daniels (bass); Smith (washboard). 23/11/33. Camden, N.J., USA.

Previous issue (deleted): (a) HMV B8041.

AS examples of uninhibited jazz in its most extravagant form, these numbers by the Washboard Rhythm Kings must rank high. They are crazy ideas—and, although the soloists do not pay much attention to pitch at times, they play with such tremendous rhythmic bite—that everything else is forgotten in the sense of sound.

"Ohio" goes off at a tremendous bat. Steve Washington sings the catch-line and introduces, in turn, chorusing from washboard, trumpet (not over-inspired), bass (totally not quite a fact), tenor (tantalysed by himself with most amorphous swing) and a fine chorus by an unknown, agitated, stomp-style pianist.

"Harlem" has some good alto by Jimmy Shine and a trumpet chorus by someone who (usually) might well be Dave Nelson. The vocals are by Daniels and Leo Watson—the vocal chorus being by the latter. The final ride-out, with its double-tempo middle, is an exciting, exuberant piece of jazz.

Bella Benson sings "Ash Man Crawl"—a version of "Spider Crawl"—with enthusiastic accompaniment from the band. There are two good choruses from the trumpet player and some soothing tenor. All above are energetic and swinging rhythm.

The last track is fast and furious, with more good-humoured hokum, singing from the band and some excellent solo work. Shine's alto sparkles and the trumpet (I wonder why Dodge, de Paris?) is also very fine. There is a nice spot of tenor by some unknown and a spirited banjo chorus by the irrepressible Mr. Washington.

Fun and games with the accent strongly on rhythm.—S.T.

DUKE ELLINGTON AND HIS ORCHESTRA (EP)

"Ellington Plays The Blues"
Royal Garden Blues (Bigard, Ellington) **Rockin' And Johnnie** (b); **Memphis Blues** (a); **Pretty Wannie** (c).
(HMV 7EG8129—10s. 6½d.)

(a) (Am. Victor D6VB3131/2127)—Jimmy Hamilton, Russell Procope, Johnny Hodges, Al Sears, Harry Carney (reds); Shelton Hemphill, Ray Nance, Harold Baker, Taft Jordan, William "Cat" Anderson, Francis Williams (tpts.); Lawrence Brown, Claude Jones, Wilbur de Paris (tmbs.); Ellington (pno.); Fred Guy (gtr.); Oscar Pettiford (bass); Sonny Greer (drs.). 3/9/46. Hollywood.

(b) (D6VB4271)—Ellington (pno.); Alvin "Junior" Raglin (bass); Greer (drs.). 16/4/46. Hollywood.

(c) (D6VB3269)—As for (a) with the addition of Joe "Tricky Sam" Nanton (tmb.); Al Hibbler (voc.). 10/1/46. Hollywood.

FOUR delightful tracks these, ably providing an objet-d'art both in the supple handling of the jazz orchestra as a whole and in the way a leader may approach the orchestration of old tunes with an open mind.

"Memphis Blues," for instance, always was a good tune—and was always, for some obscure reason, a neglected one. Ellington, therefore, permits it to stand on its own merits, gently restricting the band to "playing the tune," sublimely enhanced here and there, with subtly deft touches of ducal colour.

"Royal Garden Blues," on the other hand, is one of his most slackened tunes in the jazz repertoire. "Right," says his Grace, "We'll have to dress this one up, then, to make it acceptable to those who may already be tired of hearing it."

And one must admit that Duke has done a beautiful job of refurbishing. He forgets the usual fast tempo, to begin with, going back to the medium tempo used on the same number in 1934 by the Wolverines.

The opening theme is started by clarinet over saxes, phrasing together. Brass (used sparingly to husband its effect for later impact) and solo trumpet then lead to a muted trombone chorus, accompanied only by rhythm and piano interjections.

But then Ellington brings in saxes and trombones behind the soloist, phrasing a simplified version of the melody as a riff. This swinging, thickset figure continues as the solo trombone is replaced by Cat Anderson—and then Duke unleashes the trumpets to blast out contrasting patterns as the whole huge orchestra rocks into a final ensemble of mounting tension.

The latter half of this track could well be used as a blueprint on the artistically successful use of that despised formula, the "building" riff—provided, of course, one had a rhythm section which could generate an easily floating beat as good as Ellington's.

The remaining two tracks feature Al Hibbler's singing and the leader himself—"Pretty Woman" showcasing the mellifluous—if somewhat staggered—style of Hibbler; "Frankie And Johnnie" being conceived as a sort of scherzo for piano and bass.

Apart from the last-named, all the numbers were recorded roughly contemporaneously with the well-known "Transbluency"—a stage of the Ellington band development with which British collectors are not over-familiar. If some of the orchestration sounds a trifle "period," that is probably because three of the pieces are not Duke's own—but strongly recommend the disc for any collection.

(There are two mistakes on the sleeve, by the way. Hibbler does not sing on "Memphis Blues"; and the three numbers featuring the band "at its swinging glory" are not the trio implied by the note—the delicate touch of Ellington at the Ivories, of course, being in "Frankie And Johnnie" and not "Pretty Woman."—P. L.

JOE HARRIOTT (EP)
"Joe Harriott With Strings"
I'll Remember April (Raye, De Paul, Johnson) (a); **Easy To Love** (Porter) (b).
(Jazz Today JT6198—11s. 10d.)

(a) (Philips PB7012), (b) (do PB7013)—Harriott (alto); Sid Kamins, David Katz, Dave McCallum (vns.); Louis Rosen (viola); Frank Clarke (cello); Andrew Kershawska (harp); Max Harris (pno.); Sammy Stokes (bass); Phil Seamen (drs.); Laurie Johnson (director). 27/2/55. London.

IN the sleeve notes to this disc, Leonard Green makes a brief reference to the Bird.

Joe Harriott, he says, prefers the cooler, more refreshingly jazz of his idol, Charlie Parker, to some of his more exotic successors.

Apart from this, Parker is not mentioned in connection with Harriott's Mercury albums with strings—released in the States five years ago—is studiously avoided.

Yet this is about as near to the original as you could get.

We all know Harriott's style is modelled on that of the Bird. Just listening to a man of Parker's stature, one is bound to absorb a vast amount of musical wealth. But that wealth is useless unless you can use it either as the springboard for your style or to nurture a style already formulated.

Harriott has made good use of Parker's influence in much of his work. But these sides are unashamedly styled on Bird, and little has been done to give them even a tenuous relationship to the leader.

Was it intended to get the record out before the pending release of the Parker with strings here?

The accompaniment is not an exact replica, but the "sound" is generally the same. And both strings and alto stick pretty close to the Parker format through Bird's lead and last chorus.

In "I'll Remember April" Harriott's trudging wearily in Parker's footsteps with a slow, pedestrian gait, measuring each step carefully.

The dreariness of it all contrasts miserably with the brittle intensity of the original.

In "Easy To Love," Harriott recitates Parker's first chorus, but follows this with two choruses which, though full of Parkerisms—if somewhat staggered—style of Hibbler; "Frankie And Johnnie" being conceived as a sort of scherzo for piano and bass.

Apart from the last-named, all the numbers were recorded roughly contemporaneously with the well-known "Transbluency"—a stage of the Ellington band development with which British collectors are not over-familiar. If some of the orchestration sounds a trifle "period," that is probably because three of the pieces are not Duke's own—but strongly recommend the disc for any collection.

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reviewed by Peter Leslie, Sinclair Traill, Tony Brown and Mike Nevard

CHARLIE JOHNSON AND HIS PARADISE BAND ORCHESTRA (EP)
The Day In The Sun (a); **Walk That Thing** (b); **Sweet Sue Brown** (c); **Hot Sense And Rice** (d).
(HMV 7EG8131—10s. 6½d.)

(a) (Am. Victor D6VB2131), (b) (do. -47531)—Paradise Band: Johnson (ldr.); Sam Wetson (tmb.); Bill Ellis; Edgar Sampson (alto); Otto Watson (ten.); Leonard Davis, Sidney de Paris (tpts.); Jimmy Harrison (tmb.); Bobby Johnson (bjo.); Cyrus St. Clair (bass); Stanford Drag (drs.). 19/9/34. New York.

(c) (do. -51396), (d) (do. -51398)—Orchestra Wives: Johnson (ldr.); Wetson (tmb.); Ellis; Sampson (alto); Johnson (bjo.); Billy Taylor (tuba); Stafford (drs.). 8/5/36. Camden, N.J., USA.

Previous issue (deleted): (d) HMV J795.

THIS band, led by pianist Charlie Johnson, held forth at Small's Paradise Club, New York, during the late 'twenties. The group played dance music of a fairly commercial (in spirit) quality and featured, during its six-year sojourn at the club, many famous soloists.

In addition to Jimmy Harrison (who later left to join Fletcher Henderson) and Sidney de Paris, the band, during the period, had at its disposal the talents of such notable jazzmen as Benny Carter, Jabbo Smith and Charlie Green.

It plays with a most infectious swing—everyone is swinging right to the fullest extent. The rhythm is extremely full-sounding, the tuba playing of bobby St. Clair and Billy Taylor being of a high quality, while the drums of the late Cozy Cole Stafford is also exceptionally good.

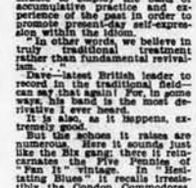
The two later titles, "Harlem Drag" and "Hot Bones," are played in slow tempo and have more than a hint of decadence about them; although, totally, the former at any rate is also tuneablenessent in places of the Bessie Motten band. Sidney de Paris plays an excited, muted trumpet and there is a fine trombone solo played with splendid tone.

"Hot Bones" is notable for the "thick" texture of the ensemble playing, a good clarinet obbligato to the first chorus, and further muted trumpet and fine trumpet and trombone.

The two earlier sides are also tuneablues. "Walk That Thing" is the passage for three clarinets swinge very easily, and Andy Razaf's lyrics are quite favourable comment from Johnson. Stafford's cymbal playing, much here and on "Walk That Thing," is superbly handled.

The last track is perhaps the best of the four. The opening chorus of Ben Waters is very fertile and de Paris's muted horn is good as ever. The very fine chorus by Jimmy Harrison is one of his best recorded solos; he works to a fine climax, and this chorus, with an Armstrong break which even the originator never played better.

This is the music of Harlem of a quarter-century ago—a dance music played with a tremendous lift and enormous punch.—S. T.



HARRIOTT: BIRD FANCIER.

TUBBY HAYES AND HIS ORCHESTRA
Fidelius (Pedersen) (a)
Tootsie Roll (Treadwell) (b)
(Tempo A119—6s. 3d.)

(a) (Vogue 186), (b) (do. 187)—Hayes (ten.); Michael Wolff (tpt.); Jackie Sharp (tbn., bari.); Dickie Hawdon (tpt.); Harry South (pno.); Pete Blannin (bass); Bill Eyden (drs.). 15/2/55. London.

TUBBY HAYES QUARTET
Dance Of The Aerophrygies (Hayes) (a)
There's No You (Hopper, Adair) (b)
(Tempo A123—6s. 3d.)

(a) (Vogue 82-1), (b) (do. 82-1)—Hayes (ten.); Harry South (pno.); Pete Blannin (bass); Bill Eyden (drs.). 28/7/55. London.

WHAT a surprise these two records gave me. On this standard, Tubby Hayes must have about the most exciting small band in the country and Tubby himself must be considered seriously as a power among the tenors.

The band is perhaps heard to best effect in Victor Feldman's "Fidelius," which is remarkably well placed. Particularly noticeable is the acute dynamic sense of the band as a whole; I fancy that this helps no end toward turning out such a rocking performance.

The arrangement itself is excellent—lively and interesting. Early on, there is a finely executed clarinet/trumpet/tenor unison, followed by what appear to be separate trumpet and tenor chase solos. Bill Eyden's feeds to the soloists take the cake.

The recording balance on "Fidelius" is slightly superior to that on "Tootsie Roll." Drums here are a little too heavy in the ensemble and the piano is not forward enough for his solo. But the piece still rocks. More, there is already a great lift from Hayes and some pretty fair trumpet. But, generally, this is a less worthy side.

Tubby produces a nice broad sound on this type of ballad. And as there is considerable echo, the overall mood is pretty melancholy. But that may have been the intention. This, to my ear, was the least satisfactory of the

(Continued on facing page)

(Continued from preceding page)

set, despite the fact that Tubby shows very keenly alive in lyrical style.

The backing was back to the beat with a vengeance, with Tubby displaying a punching tenor again, prompted most swingingly by Bill Eyden. Eyden, in fact, makes a great impression, both with his solo work and in the ensemble. There is also some swinging piano from Harry South, and the sort of support from the bass that is felt rather than heard.

Two very satisfying records that should sell well if there is still justice in the world.—T. B.

TUBBY: GOOD SIDES.

THE DAVE GAREY BAND (LP)
"Jazz In The Traditional Spirit"
Kansas City Blues (Handy); **Hesitating Blues; The Old Spinning Wheel; Sweet Georgia Brown; Ain't Misbehavin'; Dardanella; Blue Bell Blues (or Out After Jelly Roll's Blues); Joshua Fit De Battle Of Jericho.**
(Tempo LAP4—29s. 6½d.)

Johnny Dodd (cpt.); **Tony Millmer** (tmb.), **Tony Gibbons** (clt.); **Pat Hawes** (pno., celeste, voc.); **"Basie" Bob Mair** (gtr., bjo.); **Eric Starr** (bass); **Dave Garey** (drs.). 21/7/55. London.

ALTHOUGH it is not possible to be wholly creative in this day and age, says one-time Littleton drummer Dave Garey on the sleeve of this LP, we deem, none the less, that it is desirable to combine the basis of accumulative practice and experience of the past in order to promote present-day self-expression within the idiom.

"In other words, we believe in truly traditional treatment rather than fundamental revivalism."

Dave—latest British leader to record in the traditional field—says that many agree, in some ways, his band is the most derivative I ever heard.

It is also, as it happens, extremely good.

But the echoes it raises are numerous. Here it sounds just like the Bix Beiderbecke it reincarnates the Five Pennies of "Fan It" vintage. In Hesitating Blues" it recalls irresistibly the London Commodores. Its large occasional passages bring to mind some of the ensembles of "Kansas City Kitty" on the choppy Chicagoan pattern.

Apart from the lack of a second trumpet, it sounds, at times, exactly like Lu—in the Yerba Buena's "Come Back Sweet Papa" mood.

And really, you know, in many respects, it is not inferior to any of the above. Johnny Dodd's "Hesitating Blues" is a fair piece of jazz in any language, and some of the ensemble parts of "Kitty," "Bessie," "Dardanella," "Kaiser Bill's" and "Spinning Wheel" are of similar standard.

Codd plays an admirably modest, incisive lead, but his staccato trumpet is limited (and is undeniably White as, indeed, is the whole approach of the band). Gibbons's clarinet, surprisingly imaginative and full in the slower numbers, and always when he is in the Omhumsen register, is ready and thin when the tempo speeds up.

But these deficiencies do not obtrude—largely due to the extremely fine trombone playing of Tony Millmer. His solos, the best on the disc, are well conceived and his facile, busy ensemble playing is a joy to hear.

Pat Hawes's piano is pleasantly period, particularly when he essays the ragtime idiom, and his pianic work on "Blue Bell" is a happy touch.

Dodd, of all, particularly for a British band, is the perfect selection. Tastefully led by Carey (who, thank goodness, not afraid to use a cymbal in the right place), this lays down a beat in a most agreeable fashion and provides a solid foundation to the traditional architecture of the music as a whole.

There are many faults, of course—inconsistencies, misplacings, barren stretches, and so on. The occasional shouts of encouragement do not ring true—especially Pat Hawes's "Loo! out, here, Tony Gibbons!"—and the vocals are perhaps a mistake.

The whole of "Jericho," too, is pretty dreadful—played trip work forte with the banjo far too far forward.

But, this apart, the band makes unusual use of light and shade in the numbers, generally plays its head generally well and heartily, and generally contributes a entertaining 24 minutes of LP jazz.

Most interesting debut on record, in fact, well deserving of your support.—P. L.

"GEORGE LEWIS, VOLUME 1"
George Lewis's New Orleans Jazz Band

Big Butter And Egg Man (a); **Bourbon Street Parade** (b); **Over The Waves** (c); **Who's Sorry Now** (d).

(a), (b), (c), (d)—**Alvin Alcorn** (tpt.); **Bill Matthews** (tmb.); **George Lewis** (clt.); **Lester Santiago** (pno.); **Lawrence Marrero** (bjo.); **Alcide "Slow Drag" Pavageau** (bass); **Paul Barbarin** (drs.). Recorded New Orleans, August 20, 1953.

George Lewis's Quartet:
St. Philip Street Breakdown (e); **Sally Walker** (f); **Darlene Blues** (g); **The Old Rugged Cross** (h).

(e), (f), (g), (h)—**George Lewis** (clt.); **Alton Purnell** (pno.); **Lawrence Marrero** (bjo.); **Alcide Pavageau** (bass). Recorded New Orleans, September 25, 1953.

(London H-APB 1061—25s. 1d.)

THE Quartet sides here are of importance, for they contain some of the best George Lewis ever to have been caught on record. He plays with tremendous feeling on the ultra-slow "Corinne Corinna" and is splendidly backed by Purnell, Marrero and Pavageau.

"Darlene Drag" uses a bow throughout, and provides great depth to this recording. I could have done without the rather too long vocal. Mough.

The remainder of the tracks show Lewis in great form. As the only front line instrumentalist, he has plenty of room for his solo clarinet and plays with rare simplicity and warmth.

The version of "Sally Dog" is a fine one. The vocal is sung by Dr. Edward Souchon, in those home these Quartet sides were made.

The Jazz Band tracks are not, I think, nearly so rewarding. Matthews is just an inefficient trombonist, and the rhythm section quite dull by the busy drumming of Paul Barbarin. The band is ragged and out of tune in some places.

It is a pity these sides have so many defects, for Alcorn is a good lead trumpeter who can also solo to effect.—S. T.

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EPY 1105 FATS NAVARRO Sextet Double talk; The squirrel; Our delight
EPY 1107 BIG BILL BROONZY Guitar and Vocal Guitar shuffle; Coal black Corley; Lonesome Road Blues; When did you leave Heaven ?
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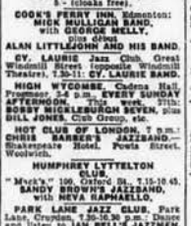

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CLUB SINGRIANA.
39, Coventry Street, Piccadilly. Underneath Maplerose Restaurant. Open to capacity business as usual (London's only jazz-night club. Open 10 midnight until 3 a.m. every Saturday night. Cover charge 10/-. Membership 5/- a course (about). **LEON ROY QUARTET**, hosts of guest stars. **SUNDAY AFTERNOON** session, 3-6 p.m. Admission only 5/-.

At Jeff Kruger's
beneath Maplerose Restaurant. **SUNDAY** (tomorrow) 3-6 p.m. **TUBBY HAYES QUINTET.** Dickie Hawdon, Harry South, etc. **SUNDAY EVENING** 7.30 p.m. featuring Ronnie Ross; Tony Hall. **SUNDAY AFTERNOON** 3-6 p.m. In person! **RONNIE SCOTT.** Joe Harriott, Pat Hawes, etc.
TONY KINSEY QUARTET, featuring Ronnie Ross; Tony Hall. Chelsea Jazz Club, Lower Phoenix Place, Flaxman Terrace, W.C.1. Members only 5/- p.a. S.A.E. to 3, Woodlands Park Avenue, Morden.

At Jeff Kruger's
FLORIDA CLUB.
Cafe Royal, Regent Square. **SATURDAY** (28th) 7.30-11.30 **KEITH HAMM QUINTET,** George Chisholm, Dankworth Rhythm Section. **TONY HAYES QUARTET** featuring Ronnie Ross; Tony Hall. Membership/ Bar Flamingo advert

• FRIDAY (TONIGHT) •

ALAN SCOTT Jazz Club, Canterbury Arms, **KENNINGTON.**

BIRDLAND.
Denslow Studios, Chadwell Heath. Friday, 26th, 7.30-11.30. **LICENSED BAR. Tubby HAYES,** Kenny Graham, Al McKibon, Tony Kinsey, Lou Levesey.

"BROWN'S JAZZBAND"
DIRECT from the famous **LYTTELTON** Club—also star guest vocalist, **NEVA ASHMAN.** Dance the club with swingin' **BEATING** and **DANCING** Open, 7.30-11. Adm. 3/6. Dec. 2, 9, 16, 23, 30. **CO-OP HALL, 274 LAKE, PECKHAM.**

MIKE DANIELS Band, with Johnny Barnes Trio, Doreen Beatty, Star Hotel, Leytonstone Road, **East GRDYDON.**

SUTTON. "Red Lion." 7.45: **BRIAN WHITE'S MAGNA JAZZBAND.**

• SATURDAY •

BAR OF MUSIC CLUB.
SUGAR'N SPICE—
JOHNNY SPIKE AND HIS MUSIC

SUGAR'N SPICE—
London's only Latin/Dixie Show! Espresso lounge. 7.30 p.m. 5/- (cheaks free).

CY. LAURIE Jazz Club, Mar'n. Of. Windmill Street (opposite Windmill Theatre). 7.30-11: **CY. LAURIE BAND.**

HUMPHREY LYTTELTON CLUB.
"Mack's," 100, Oxford St., 7.15-10.45. **HUMPHREY LYTTELTON BAND**
Full club particulars from Graham Bennett, 8 Chapel Street, W.1.

LONDON SOCIETY OF JAZZ MUSIC announces **EVERY SATURDAY.** Dancing to **DEREK BENNETT WHITINGTON HOTEL,** Cannon Lane, Hampstead Way, N.W.11. (Opp. Beth Narrow or Finchley). Dancing, listen and chat to **MIKE DANIELS BAND.** Guest MEN, with **DOREEN BEATTY** and **JOHNNY BARNES TRIO.** 7.30-11.30. Licensed bar. Free parking facilities at park. **FREE MEMBERSHIP OPEN-NIGHT** 26th, 7.30-11.

THE PHOENIX, 45, Gerrard Street: New Orleans Jazz by the famous **WIDENER JAZZBAND.** Guest Trumpet, Cecil Kemp and John Mumford—commencing 8.30 p.m.

WOOD GREEN: IAN BELL BAND.

• SUNDAY •

ALAN SCOTT Jazz Club, Canterbury Arms, lunch-time; **JIMMY SHEESTER.**

ALL TRAD. musicians invited. **OPEN HOUSE** session, Sunday afternoon, 3-6 p.m. **TONY HAYES** The Tony Lightfoot Jazzmen at Cy. Laurie Jazz Club. Members only 5/- p.a. S.A.E. to 3, Woodlands Park Avenue, Morden.

BAR OF MUSIC CLUB.
37, Oxford Street, W.1.
JOHNNY SPIKE AND HIS MUSIC

SUGAR'N SPICE—
London's only Latin/Dixie Show! Espresso lounge. 7.30 p.m. 5/- (cheaks free).

COOK'S FERRY INN, Edmonton: **MICK MULLIGAN BAND,** with **GEORGE MELLY.** Plus **GUEST ALAN LITTLEJOHN AND HIS BAND.**

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre). 7.30-11: **CY. LAURIE BAND.**

HIGH WYCOMBE, Chalons Hall. Programme: 3-6 p.m., **EVERY SUNDAY AFTERNOON.** Jazz with **BOBBY MICKLEBURGH SEVEN,** plus **BILL JONES.** Club Group, etc.

HOT CLUB OF FOREST GATE, 7 p.m.: **CHRIS BARBER'S JAZZBAND.**—Shakespeare Hotel, Poets Street, Woolwich.

HUMPHREY LYTTELTON
"Mack's," 100, Oxford St., 7.15-10.45. **SANDY BROWN'S JAZZBAND,** with **NEVA ASHMAN.**

PARK LANE JAZZ CLUB. Park Lane, Croydon. 7.30-10.30 p.m. Guest and listen to **IAN BELL'S JAZZBAND.** Admission 1/6.

QUEEN VICTORIA, North Cheam: **MIKE DANIELS DELTA JAZZMEN,** with **DOREEN BEATTY.** Plus **JOHNNY BARNES TRIO.** Wednesday's members invited and new members welcome. Listen. Live. Licensed lounge.

SOUTH ESSEX RHYTHM CLUB. "Greyhound," Chadwell Heath. 7.30 p.m.: **THAP FIVE JAZZMEN,** with Geed Walts. Admission free.

STAINES: CHARLIE GALBRAITH'S Jazzmen.—"Bolein Hotel." 7.45.

TREVOR WILLIAMS JAZZMEN, 46, Gerrard Street.

WOOD GREEN: ALEX. WELSH DIXIELANDERS.

• MONDAY •

A RON PURVER and Group session. Railway Tavern, Promenade (opposite Arsenal Third Gate).

BLUE NOTE, Royal Oak, Becontree. 8 p.m.: **VIC ASH,** with Ken Greene Trio, plus the Roxy **WALKER** Group.

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre): Dancing to **CY. LAURIE BAND.**

HUMPHREY LYTTELTON CLUB.
"Mack's," 100, Oxford St., 7.30-11 p.m. **CHRIS BARBER'S JAZZBAND** with **OTTILIE PATTERSON.**

I.C.A., 17, Dover Street, 8 p.m.: **MIKE BUTCHER JAZZBAND.** Guest: **BURNETT-JAMES**—Light jazz early interval. Admission 2/6.

NEW DOWNBEAT
(TUBBY HAYES) CLUB.
Manor House, N.4 (opposite Tube), presents **THE BEST IN JAZZ!** Alto star from the Ronnie Scott Orchestra, **JOE HARRIOTT** plus with the **TUBBY HAYES QUINTET,** Dickie Hawdon, Harry South, Ronnie Ross, Pete Blannin; Bill Eyden. **JAN HARRIS SEXTET.** Licensed bar. 7.30-11.

NEW ORLEANS.
KEN COLYER'S JAZZMEN
NEW ORLEANS
KEN COLYER NEW ORLEANS CLUB every Monday, Studio '51, 10-11, Great Windmill Street. 7.30 p.m. Intermission: Piano by **RAY FORLEY.**

RIVER CITY JAZZMEN, "King Edward," Mottingham, S.E.9 (134 bus route).

SOUTH ESSEX RHYTHM CLUB. "Greyhound," Chadwell Heath. 8.15 p.m.: **KENNY BALL CHICAGOANS.**

THE NEW JOHNNY DANKWORTH SEVEN. Ronnie Scott, Jimmy Deuchar, Monk, Dave Lee, Bill Botcelle, Kenny Clare, plus the music of the famous **JOHNNY DANKWORTH SEVEN.** Hear the complete **FRANK HOLDER** All-Star Orchestra in Personal Appearance of **JOHNNY DANKWORTH**—Every Monday, 8.15 p.m., beneath Maplerose Restaurant, Coventry St., W.1. Members 5/-, non-members 2/6.

WATFORD JAZZ CLUB: TERRY LIGHTFOOT JAZZMEN.—Co-op Hall, Trades Union Hall, Woodford Road (close to Watford Junction Station).

Y.M.C.A. JAZZ CLUB, 113, Great Russell Street: **DOUG. DOBELL'S DIXIELANDERS.** 8-11 p.m. 3/-.

• TUESDAY •

ATTENTION! TUXEDO JAZZ CLUB has cleared its night for action, for only (next week Wednesday as usual) **THE MID-WEEK JAZZ CENTRE.** "Welcome Inn," Well Hall Road, Eltham. 8 p.m.

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Station): **KEN COLYER'S JAZZMEN.**

JACKIE FREE'S Jazzmen, 8 p.m., Chelsey Arms, High Road, Leytonstone.

WOOD GREEN: IAN BELL'S BAND.

• WEDNESDAY •

AGAIN — TRADITIONAL Jazz Society, Station Hotel, Bidcup: High Street (Station). 8-11.

CARIOCA MODERN Jazz played by **LARRY ROGER'S QUARTET.**—Bradmer, 57, Hill Road, Southall.

CHRIS BARBER'S JAZZBAND, with Ottilie and Lonnie, plus Skiffle session.—"White Hart," Southall.

CY. LAURIE JAZZ CLUB, Great Windmill Street (opposite Windmill Theatre): Dancing to **MIKE DANIELS.**

FOR TUXEDO JAZZ CLUB—see Tuesday.

HUMPHREY LYTTELTON CLUB.
"Mack's," 100, Oxford St., 7.30-11 p.m. First and last appearance of **STAN SCOTT JAZZ ENSEMBLE.**

QUEEN VICTORIA, North Cheam: **MIKE DANIELS DELTA JAZZMEN.** Sunday members invited. 7.30-10.30.

ST. ALBANS JAZZ CLUB, Market Place, Marshalls Street: **KEN COLYER'S JAZZMEN.**

TERRY LIGHTFOOT Jazzmen, "White Lion," **PUTNEY.**

• THURSDAY •

ADYONI DYNAMIC personality **TUBBY** and his Powerhouse Group! "White Hart."

ALLAN LEAFE'S ALL-STAR JAZZ Session, 7.30-10.30 p.m.: "Drayton Arms," 153, Old Brompton Road, South Kensington.

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre): Dancing to **TERRY LIGHTFOOT BAND.**

DARTFORD JAZZ CLUB presents the Bluey City Jazzbands, 7.30-10.30 p.m., Clementswith Hall, Lowfield Street, Dartford.

EPSOM, "Railway Hotel." 7.45: **BRIAN WHITE'S MAGNA JAZZBAND.**

EUROPE'S ONLY Skiffle and Blues Club: Bob Watson's Skiffle Group and guests.—"Round House," Wardour Street.

IAN BELL'S JAZZMEN, Castle, Tooting Broadway.

SYDENHAM: SENSATIONAL JIM WELLER'S JAZZBAND.—"Fox and Hounds," Sydenham.

TREVOR WILLIAMS Jazzband, Trinity Hall, **WEALDSTONE.**

CONCERTS 9d. per word

ROYAL FESTIVAL HALL Recital Room, Tuesday, Nov. 29, 7.45 p.m.: **JAZZ TODAY,** Keith Christie, Bruce Turner, Jimmy Skidmore, Derek Smith, Eddie Taylor, Ken Sykora, etc. Tickets 2/6 to 5/6.

INSTRUMENTS FOR SALE 6d. per word

ALL INSTRUMENTS can be obtained from Stanley Lewis on London's rarest terms. Write for free lists to Stanley Lewis, 36, Wardour Street, London, W.1.

ALTO, ACRYLIC, August, 1954, good condition, with new case, £25.—Harlow 2639.

ALTO SAX, Selmer Super Action, in beautiful airline case, and for only one month, £30.—Box 3508.

BASS, good 4/

JAZZ DISCS

LLY, THE PIANO AND ACCORDION STAR "DIS-" BY JOHNNY DANKWORTH ON HIS RECENT T, HAS BEEN RECORDING FOR RCA VICTOR. HERE HE IS ON ONE OF THE SESSIONS.

Gonar Pettiford (bass): (drs.). 2/9/46. Holly-

2271)—Ellington (pno.); r" Ragtin (bass); Greer 46. New York.
2066)—As for (c) with of Joe "Tricky Sam" (.); Al Hibbler (voc.). ywood.

lightful tracks these, ing an object-lesson e subtle handling of rchestra as a whole. way a leader should e orchestration of old an open mind.

s Blues," for In-ays was a good tune always, for some ason a memorable one, herefore, permits it to d on its own merit—largely the band to "play-ne," suitably embel-e and there, with e touches of dual

arden Blues," on the h is one of the most tunes in the Jazz "Night." and he 'll have to dress this n, to make it acceptable who may already hearing it.

must admit that done a beautiful job ing. He forgets the ongo, to begin with, t to the medium d on the same num-by the Wolverines. ing theme is started over saxes, phrasing trase (used sparingly) his effect for later d solo trumpet then muted trombone companied only by piano interlections. Ellington brings in rombones behind the reating a simplified the melody as a rif-ng, thick-toned figure s the solo trombone by Cat Anderson— Duke unleashes the blast out contrast-s as the whole huge rocks into a final mounting tension. r half of this track be used as a blue-e artistically successful despised formula,

reviewed by Peter Leslie, Sinclair Traill, Tony Brown and Mike Nevard

JOE HARRIOTT (EP)

"Joe Harriott With Strings"
I'll Remember April (Kern, De Paul, Johnson) (a); **Easy To Love** (Porter) (b).
(Jazz Today JT6100—11s. 10d.)

(a) (Polygon PET9012). (b) (do PET9013)—**Harriott** (alto); **Sid Kamins**, **David Katz**, **Dave McCallum** (vlns.); **Louis Rosen** (viola); **Fred Alexander** ('cello); **Maria Korchinska** (harp); **Max Harris** (pnos.); **Benny Sharon** (bass); **Paul Saxonn** (drs.). **Laurie Johnson** (director). 27/2/55. London.

IN the sleeve notes to this record, Benny Green makes a brief reference to the Bird.

Joe Harriott, he says, "prefers the outspoken, free-swinging jazz of his idol, Charlie Parker, to some of his more esoteric successors."

Apart from this, Parker is not mentioned. And, reference to Bird's Mercury albums with strings—released in the States five years ago—is studiously avoided.

Yet this is about as near to the original as you could find.

We all know Harriott's style is modelled on that of the Bird, just listening to a man of Parker's stature, one is bound to absorb a vast amount of musical wealth. But that wealth is useless unless you can use it either as the crucible of a new style or to mature a style already formulated.

Harriott has made good use of Parker's influence in much of his work. But these sides are unashamedly styled on Bird, and little has been done to give them even a glimmer of originality.

Was it intended to get the record out before the pending release of the Parkers with strings here?

The accompaniments are not an exact replica, but the "sound" is generally the same. And both strings and alto click pretty close to the Parker format through **Brat** and last chorus.

In "I'll Remember April" Harriott wanders wearily in **Parker's** footsteps with a slow, pedestrian gait, measuring each step carefully.

The dreariness of it all contrasts miserably with the brittle intensity of the original.

In "Easy To Love," Harriott restates Parker's first chorus, but follows up, with two choruses which, though full of Parkerisms, do have more of an air of spontaneity than the rest of the record.

This is more like the Harriott we expect. The recording sound, too, changes here, and the whole thing brightens up. But then Joe remembers the job in hand and drops obediently into the original mould.—M. N.

CHARLIE JOHNSON AND HIS PARADISE BAND/ORCHESTRA (EP)

The Boy In The Boat (a); **Walk That Thing** (b); **Harlem Drag** (c); **Hot Bones And Rice** (d).
(HMV 7EG8131—10s. 5½d.)

(a) (Am. Victor BVE-47531). (b) (do.-47532)—**Paradise Band: Johnson** (pno.); **Ben Whittet** (clt., alto); **Edgar Samuson** (alto); **Ben Waters** (ten.); **Leonard Davis, Sidney de Paris** (tpts.); **Jimmy Harrison** (tmb.); **Bobby Johnson** (bjo.); **Cyrus St. Claire** (tuba); **George Stafford** (drs.). 19/9/28. New York.

(c) (do. -51299). (d) (do. -51299)—**Orchestra: Johnson** (pno.); reeds as for (a); tpts. as for (a) plus **Gus Aiken; George Washington** (tmb.); **Johnson** (bjo.); **Billy Taylor** (tuba); **Stafford** (drs.). 8/5/30. Camden, N.J., USA.

Previous issue (deleted): (d) HMV J799.

THIS band, led by pianist Charlie Johnson, held forth at Smalls' Paradise Club, New York, during the late 'twenties. The group played dance music of the highest (and happiest) quality, and featured, during its six-year sojourn at the Club, many famous names.

In addition to Jimmy Harrison (who later left to join Fletcher Henderson) and Sidney de Paris, the band, during this period, also trotted out the talents of such notable jazzmen as Benny Carter, Jabbo Smith and Charlie Irvis.

It plays with a most infectious swing—everyone pulling his weight to the fullest extent. The rhythm is extremely full-sounding, the tuba playing of both St. Clair and Billy Taylor being of a high quality, while the drumming of the late George Stafford is also exceptionally good.

The two later titles, "Harlem Drag" and "Hot Bones," are played in slow tempo and have more than a hint of Ellingtonia about them; although, totally, the former at any rate is also reminiscent—in places of the Bessie Motten band. Sidney de Paris plays an excited, muted chorus and there is a fine trombone solo played with splendid attack.

"Hot Bones" is notable for the "thick" texture of the ensemble playing. A good clarinet obbligato to the first chorus, and further muted work from trumpet and trombone.

The two earlier sides are also first-class. On "Boy In The Boat," the passage for three clarinets swings very easily, and de Paris's great trumpet raises favourable comment from Johnson. Stafford's cymbal playing, both here and on "Walk That Thing," is superbly handled.

This last track is perhaps the best of the four. The opening chorus of Ben Waters is very stirringly and de Paris's muted horn is good as ever. The very hot chorus by the late Jimmy Harrison is one of his best recorded solos: he works to a fine climax, ending his chorus with an Armstrong break which even the originator never played better.

This is the music of Harlem of a quarter-century ago—gay dance music, played with a tremendous lift and enormous punch.—S. T.

HARRIOTT: BIRD FANCIER.

TUBBY HAYES AND HIS ORCHESTRA

Fidelius (Feldman) (a)
Tootsie Roll (Treadwell) (b)
(Tempo A112—6s. 3d.)

(a) (Vogue 106). (b) (do. 107)—**Hayes** (ten.); **Mike Senn** (alto, bar.); **Jackie Sharp** (ten.); **Dickie Hawdon, Dave Usden** (tpts.); **Harry South** (pno.); **Pete Blannin** (bass); **Bill Eyden** (drs.). 15/2/55. London.

TUBBY HAYES QUARTET

Dance Of The Aerophrazytes (South) (a)
There's No You (Hopper, Adair) (b)
(Tempo A113—6s. 3d.)

(a) (Vogue 106). (b) (do. 83-1)—**Hayes** (ten.); **Harry South** (pno.); **Pete Blannin** (bass); **Bill Eyden** (drs.). 29/7/55. London.

WHAT a surprise these records gave me. On this standard, Tubby Hayes must have about the most exciting small band in the country and Tubby himself must be considered seriously as a power among the tenors.

The band is perhaps heard to best effect in Victor Feldman's "Fidelius," which is remarkably well played. Particularly noticeable is the acute dynamic sense of the band as a whole; I fancy that this fellow no end toward turning out such a rocking performance.

The arrangement itself is excellent—lively and interesting. Early on, there is a nicely executed clarinet/trumpet/tenor unison, followed by what appear to be separate trumpet and tenor chase solos. Bill Eyden's feeds to the soloists take the cake.

The recording balance on "Fidelius" is slightly superior to that on "Tootsie Roll." Drums here are a little too heavy in the ensemble and the piano is not forward enough for its solo. But the piece still rocks. More, there is good work from Hayes and some pretty fair trumpet. But generally, this is a less worthy side.

Tubby produces a nice broad tone on the "slow," "There's No You," though I personally am not happy about the non-vibrato sound on this type of ballad. And as there is considerable echo, the overall mood is pretty melancholy. But that may have been the intention. This, to my ear, was the least satisfactory of the

(Continued on facing page)

(Continued from preceding page)

set, despite the fact that Tubby shows the beginnings of a lyrical style.

The backing was back to the best with a vengeance, with Tubby displaying a punching fluency, again prompted most swingingly by Bill Eyden. Eyden, in fact, makes a great impression, both with his solo work and in the ensemble. There is also some intriguing piano from Harry South, and the sort of support from Pete Blannin's bass that is felt rather than heard.

Two very satisfying records that should sell well if there is still justice in the world.—T. B.

TUBBY: GOOD SIDES.

THE DAVE GAREY BAND (LP)

"Jazz In The Traditional Spirit"
Kansas City The Kitty; Handkerchief Blues; The Old Spinning Wheel; Bessie Couldn't Help It; Kaiser Street Rag; Dardanella; Blue Bell Blues (or Out After Jelly Roll's Blood); Joshua Fit De Battle Of Jerichy.

(Tempo LAP4—20s. 6½d.)

Johnny Dodd (lpt.); **Tony Millmer** (pnos.); **Tony Gibbons** (clt.); **Pat Hawes** (pno., celeste, voc.); **"Sasjo" Bob Mask** (gtr., bjo.); **Eric Ziarr** (bass); **Dave Garey** (drs.). 21/7/55. London.

ALTHOUGH it is not possible to be wholly creative in this day and age, says one-time Lyttelton drummer Dave Garey on the sleeve of this LP, we deem, none the less, that it is desirable to employ the basic of accumulated experience and experience of the past in order to promote presently's self-expression within the idiom.

In other words, we believe in truly traditional jazz musicians rather than fundamental revivalism.

Dave—latest British leader to record in the traditional field—can and, I think, again, for, in some ways, his band is the most derivative I ever heard.

Yet, like, as it happens, extremely good.

But the echoes it raises are numerous. Here it sounds just like the Bix gang; there it reinforms the five Pennies of "Fan It" vintage. In "Hesitating Blues" it recalls irresistibly the Condon Commodores. Its less successful passages bring to mind the sad Louisiana Five. Again, the job in hand is not always quite the same as the ensembles of "Kansas City Kitty" on the choppy Chicago pattern.

Apart from the lack of a second horn, it even sounds, at times, exactly like Lu—in the Yerba Buena's "Coon, Black Sweet Papa" mood.

And really, you know, in many respects, it is not inferior to any of the American groups above. "Hesitating Blues" is a fair piece of jazz in any language, and some of the ensemble parts of "Kitty," "Kaiser Street" and "Spinning Wheel" are of similar standard.

Codd plays an admirably modest, incisive lead, but his staccato trumpet is limited (and as undeniably White as, indeed, is the whole approach of the band). Gibbons's clarinet, surprisingly imaginative and full in the slower numbers, and always when he is in the Chalumeau register, is reedy and thin when the tempo speeds up.

But these deficiencies do not obtrude—largely due to the extremely fine trombone playing of Tony Milliner. His solos, the best on the disc, are well conceived and his facile, busy ensemble playing is a joy to hear.

Pat Hawes's piano is pleasantly period, particularly when he assays the ragtime idiom, and his celeste work on "Blue Bell" is a happy touch.

Best of all, particularly for a British band, is the rhythm section. Tastefully led by Carey who, thank goodness, is not afraid to use a cymbal in the right place), this lays down a beat of Mottingham, S.E.9 (124 bus route).

SOUTH ESSEX RHYTHM CLUB. "Greyhound," Goodwell Heath, 7.45 p.m.: **KENNY BALL CHICAGOANS.**

TUBBY HAYES DANKWORTH CLUB.—Hear Pete Warner, Laurie Monk, Dave Lee, Bill Botcliffe, Kenny Clare, playing the music of the famous **JOHNNY DANKWORTH SEVEN.** Meet cd composer **FRANK HOLDER.** All-Star resident group. Personal appearance of **JOHNNY DANKWORTH.**—Every Monday, 8-11 p.m., beneath Mapleton Restaurant, Coventry St. W.1. Members 3/-, non-members 2/6

WATFORD JAZZ CLUB: TERRY LIGHTFOOT JAZZMEN.—7.30 p.m., Trades Union Hall, Woodford Road (close to Watford Junction Station).

Y.M.C.A. JAZZ Club, 112, Great Russell Street: **DOUG. DOBELL'S DIXIELANDERS.** 8-11 p.m. 2/-.

● **TUESDAY** ●

ATTENTION! TUXEDO JAZZ CLUB has changed its usual venue for one week only (next week Wednesday as usual). **THE MID-WEEK JAZZ CENTRE** "Welcome Inn," Well Hall Road, Eltham, 8 p.m.

BARNET JAZZ CLUB. Assembly Hall, Union Street (High Barnet Underground): **KEN COLYER'S JAZZMEN.**

JACKIE FREE'S Jazzmen, 8 p.m., Conley Arms, High Road, Leytonstone.

WOOD GREEN: IAN BELL'S BAND.

● **WEDNESDAY** ●

AGAIN — TRADITIONAL Jazz Society, Station Hotel, Sidcup: High Society Jazzmen, 8-11.

CANONBURY MODERN Jazz played by **LARRY ROGER'S QUARTET.**—Academy, 57, High Street, Watford.

CHRIS BARBER'S JAZZBAND, with Ottilie and Lonnie, plus Skiffle session.—"White Hart," Southall.

GY. LAURIE JAZZ CLUB. Great Windmill Street (opposite Windmill Theatre): Dancing to **MIKE DANIELS.**

FOR TUXEDO JAZZ CLUB—see Tuesday.

HUMPHREY LYTTELTON CLUB
"Mack's," 100, Oxford St., 7.30-11 p.m.
First and last appearance of **STAN GREIG'S JAZZ ENSEMBLE.**

QUEEN VICTORIA, North Cheam: **NEW CRANE RIVER JAZZBAND.** Sunday members welcome. 7.30-10.30.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: **KEN COLYER'S JAZZMEN.**

TERRY LIGHTFOOT Jazzmen, "White Lion," **PUTNEY.**

● **THURSDAY** ●

ACTONI DYNAMITE personality **TUBBY HAYES** and his Powerhouse Group!—"White Hart."

ALLAN LEAF'S ALL-STAR JAZZ Session, every Thursday, 7.30-10.30 p.m., Dryden Arms, 154, Old Brompton Road, South Kensington.

GY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre: Dancing to **TERRY LIGHTFOOT** Band.

DARTFORD JAZZ CLUB presents the River City Jazzband, 7.30-10.30 p.m., Oleniworth Hall, Lowfield Street, Dartford.

EPSOM, "Railway Hotel." 7.45: **BRIAN WHITE'S MAGNA JAZZ-BAND.**

EUROPE'S ONLY Skiffle and Blues Club: Bob Watson's Skiffle Group and guests.—"Round House," Wardour Street.

IAN BELL'S JAZZMEN, Castle, Tooting Broadway.

SYDENHAM: SENSATIONAL JIM WELLER'S JAZZBAND.—"Fox and Hounds," Sydenham.

TREVOR WILLIAMS Jazzband, Trinity Hall, **WEALDSTONE.**

CONCERTS *6d. per word*

ROYAL FESTIVAL HALL Recital Room, Tuesday, Nov. 29, 7.45 p.m.: **"JAZZ TODAY."** Keith Christie, Bruce Turner, Jimmy Skidmore, Derek Smith, Eddie Taylor, Ken Sykora, etc. Tickets 2/6 to 7/6.

INSTRUMENTS FOR SALE *6d. per word*

ALL INSTRUMENTS can be obtained from Stanley Lewis on London's easiest terms. — Write for free lists to Stanley Lewis, 26, Wardour St., London, W.1.

ALTO, ACRYLIC, August, 1954, good condition, with new case, £38.—Harlow 26128.

ALTO SAX, Selmer Super Action, in beautiful airline case, used for only 256 hours, £80.—Box 3168 "M.M."

BASS, good, £25. Ruislip 5424.

BUY THAT SAXOPHONE or Clarinet from Harry Hayes, the Saxophone specialist. Three free lessons. Beginners discreetly advised. Easy hire purchase terms.—20, Romilly Street, Cambridge Circus, W.1. Gerrard 1285.

Bb CLARINET, Boehm "Recent," as new, case Vandoren Reeds, £22.—Welwyn 6926.

CASE WORRIES to Pasman Bros., 38 Gerrard Street, W.1. Ger. 4892.

GENUINE Spanish Guitars. Particulars: C.S.D.M., 15, West St., W.C.2. Tem. 3473/4.

GRAFTON ALTO, complete, combination case, stand, mint condition, bargain, £30.—Box 3047, "M.M."

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'TIMEKEEPER' FOR VICTOR SILVESTER

Strict-tempo king Victor Silvester (r.) was presented—oddly enough!—with a pocket metronome and a combined cigar box and watch, by Jack Payne, on behalf of EMI, on his "Off The Record" TV show on Monday night. The presentation was made to mark the sale of Victor's twenty-one millionth record, and the completion of 21 years with the EMI concern.

FRIDAY, January 27, is the date, when the MELODY MAKER's nationwide Vocalists of the Year talent search reaches its grand climax.

That evening, at the Royal Albert Hall, London, the 24 finalists who have won through against competition from thousands of other would-be vocalists throughout the country will face their final test before a star-studded panel of judges.

Fans meet stars

But the event will be more than just the finals of this great contest, which has been closely followed by bandleaders and bookers for the past six months. It will, in every sense, be a "Night Out With The Stars."

Every singing star of stage, screen, radio and records is being invited to come along and meet the fans. The recording companies will be there in force. So will every available bandleader.

Dance to Loss

There will be dancing to Joe Loss and his Orchestra. The stars in Town that night will be interviewed by Franklin Engelmann.

There will be the Three Deuces as part of the cabaret attraction, and a host of other attractions specially planned to make this occasion a veritable "Night Out With The Stars," which will run from 6.30 p.m. right through until midnight.

Ticket prices

Applications for tickets will be dealt with in strict rotation, and should therefore be made immediately to the Box Office, Royal Albert Hall, Kensington Gore, London, S.W.7.

Tickets are priced at 15s. (Grand Tier Box Seats), 12s. 6d. (Second Tier Box Seats), 12s. 6d. (Loggia Box Seats), 8s. 6d. (Stalls) and 4s. (Gallery seats for onlookers only).

Cheques and postal orders should be made payable to Royal Albert Hall, and a stamped addressed envelope (2½d.) enclosed with every application.

Marion Ryan will need more than this fur coat for a Christmas wrapping when she appears in ITV's "Music Show" on Christmas Eve. The Ray Ellington vocalist has another ITV date on December 11 in "The Jack Jackson Show." She broadcasts with Ted Heath on December 27.

RITA REYS SEXTET TO TOUR BRITAIN

Glamorous Dutch singer Rita Reys, who arrives in London on January 10.

DUTCH singing star Rita Reys and her Music arrive in London on January 10 and, on the following night, open at the NOCN Club at Burtonwood USAF base for a four-week season.

Under the MU exchange ruling, it is likely that Johnnie Gray and his Band of the Day will shortly visit the Casino, Amsterdam, for a similar period.

Here in '51

Rita, who is booked in Britain by Tito Burns, was last here in 1951, when her group played a season for ex-guitarist Pete Chilver at the West End Restaurant, Edinburgh. It later toured Italy and South Africa.

The sextet broadcasts weekly over VARA, Hilversum, and records in Holland for Philips. The first disc to be issued in this country was an LP entitled "Jazz Behind The Dykes."

Rita's husband, Wes Ticken, who originally formed the sextet, plays drums and also sings.

Bizet adaptation is banned by BBC

THE recording of "The Song Of The Pearlfishers," by Ricardo Santos and his Orchestra on Polydor, has been banned by the BBC because the number has been adapted from music by Bizet.

Comments Alex Herbage, A&R man for Melidor, the company which issues Polydor recordings: "It seems ridiculous in view of the continuous airings of music from 'Kismet.'"

BBC decision

A statement from the BBC says: "This decision is in line with our policy on adaptations of classical music.

"In the case of 'Kismet,' only those performances were broadcast which in the Corporation's opinion were most in keeping with the spirit of Borodin's music."

December airings for Barriteau

Carl Barriteau and his Music have two Light Programme dates in early December, both featuring his vocalist Kerri Sims. They are on December 1 (1-1.45 p.m.) and December 12 (8.30-9 p.m.).

Carl's male vocalist, Roy Garnett, has not yet been passed for broadcasting, and Carl will be using Wally Carr on both these airings.

Dankworth to record Suite in New Year

JOHNNY DANKWORTH has adopted a MELODY MAKER suggestion to record the "Itinerary Of An Orchestra" suite he featured at the Festival Hall in October. Reviewing the work, which was jointly composed by Johnny and arranger Dave Lindup, the MM's Tony Brown wrote:

"This 20-minute piece is a sort of 'cameo-development of jazz' about which I have two opinions:

"(1) I should like to hear it again. (2) It should be recorded."

A guide

Johnny, who aims to record the work in the New Year, comments: "The piece was inspired by the need in the sphere of big-band jazz for a work similar in purpose to Benjamin Britten's 'Young Person's Guide To An Orchestra.'

"It sets out, in other words, to provide the uninitiated with an opportunity of hearing all the instruments and most of the tone colours connected with a jazz combination of our size."

GERALDO AND TEMPLE IN MONKHOUSE SHOW

The bands of Geraldo and Nat Temple will alternate each Monday when the "Starstruck" show starring Bob Monkhouse and Denis Goodwin starts its new BBC series in the Home Service next January.

Singers' engagement on commercial TV

Singers Diana Coupland and Monty Norman are expected to announce the news of their engagement on ITV's "Jack Jackson Show" this Sunday.

Jimmy Young, Joan Regan and pianist Joe Henderson will appear on the same programme.

JAZZMAN DIES

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pianist during the 1930s, when he devoted much of his time to semi-classical music. His "Symphony Harlem," completed in 1932, was presented as ballet music in 1937 at the Lafayette Theatre in Harlem.

He suffered a stroke in 1940 that partially paralysed him. Around 1944 he worked at the Pied Piper in Greenwich Village, and in 1949 he worked in Los Angeles, writing the music for a night-club show entitled "Sugar Hill."

But he was inactive most of the time during the 1940s and was completely bedridden after suffering a more serious stroke in 1951.

Johnson was a close friend and prime influence of the late Fats Waller.

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