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'RHYTHM'

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EVERY FRIDAY - 6d.

RABIN BAND BOOKED FOR SEASON AT STRAND LYCEUM

NEVA SINGS A BLUE NOTE



Neva Raphaelo sings a blues into the telephone. At the other end of the line is the manager of Chicago's Blue Note. Result: Neva will appear at the Blue Note this autumn. (Full story on p. 6.)

Band's first London residence for twelve years

FOR the first time for nearly twelve years, Oscar Rabin and his Band are to play a resident engagement in London. The entire touring and broadcasting band will appear at the Lyceum Dance Hall, in the Strand, for a season, commencing on November 5.

The band will play every afternoon and evening, except Monday, when it will have a day off. Oscar's last resident engagement was at the Hammersmith Palais and was brought to an end by the outbreak of war in 1939.

Decca launch new strict-tempo ork

A NEW and ambitious strict-tempo dance orchestra has been formed in London by famous ballroom dancing champion and former dance-band musician Wally Fryer.

It comprises four saxes, three violins, trumpet, two pianos, bass and drums, and will make non-vocal discs strictly for dancers.

The new outfit is already under contract to Decca and cut its first sides for the company on Wednesday (25th). The orchestra is also booking many private dates for the winter.

Before achieving success as a dancer, Wally Fryer played drums and sax.

There is one change in Oscar's trombone section, Charlie Messenger replacing Jack Walters. The other trombonists are Ken Wray and Tommy Cook. Charlie Messenger, who comes from Eric Winstone at Butlin's, Pwllheli, joined Oscar on Monday (23rd) at the Grafton Rooms, Liverpool.

News from Harry

Vocalist Marion Davis, who recently married Eric Winstone tenorist Ronnie Keen, is at present with her husband at Pwllheli, but remains under contract to Oscar Rabin.

News from Oscar's partner, compère and conductor Harry Davis, who is on a visit to his vocalist daughter Beryl in America, is that he has been ill with internal trouble, but, following a period in hospital, is now well and about again.

BAKER CUTS FIRST PARLO. SIDES



The Kenny Baker band cut its first sides for Parlophone last Tuesday, and in this session picture Kenny is seen chatting with vocalist Joan Brook and pianist Dave Milne, newcomers to the group. Titles cut were "I Can't Get Started" and "I Only Have Eyes For You."

Geraldo's Embassy Band to play in glow of Skylon

FROM tomorrow (Saturday) there will be open-air dancing provided by Geraldo's Embassy Band at the Festival of Britain South Bank site on two nights a week.

Directed by drummer Cecil Black and led by violin-clarinet-saxist Mickey Seidman, the Embassy Band will play from 9 to 11 p.m. every Tuesday and Saturday in a colourful atmosphere.

The dance floor is a stretch of smooth macadam inset with light-ports and situated on the Fairway near the Dome of Discovery and under the glow of the Skylon.

(Continued on page 7)

Roy Fox signs four modernists for Whispering Rhythm

AMONG the stars signed by Roy Fox for his new band, which starts a countrywide tour next week, are 17-year-old drummer and vibraphonist Victor Feldman, Afro-Cubist trumpeter Jo Hunter, bassist Lennie Bush and tenor-saxist Pat Bateson.

MUSICIANS PLAN 'MODERN NFJO'

Seven musicians met in the West End of London last week to discuss the formation of a modern counterpart to the NFJO.

All seven are among the top-rank instrumentalists of the modern school. Two are band-leaders; two, "MM" Poll-winners; one, a vice-president of the NFJO.

There was much criticism of the NFJO's handling of Festival Jazz Week, and in particular the Festival Hall concert.

Discussions were only preliminary, and at the end of the meeting it was decided to contact all those who took an active part in the presentation of modern jazz: bandleaders, musicians, etc.

A further meeting, to which all these will be invited, is being arranged.

Stokowski listens to Afro-Cubists

World-famous conductor Leopold Stokowski heard the groups of Kenny Graham and Ronnie Ball at Studio '51 on Wednesday night, and said: "The music is very interesting."

Accompanied by his wife, the former Gloria Vanderbilt, Stokowski spent half an hour in the club, his presence unknown to the fans who milled around him. Also with him were Decca's Huf Mendel and "MM's" Max Jones.

Stokowski expressed a liking for Graham's percussion, and both he and his wife were very impressed by Dicky Devere's drumming.

The conductor declined to talk while the groups were playing. In one interval he said, "The music is very interesting, but I think some of those boys would have sounded better if they didn't have so many musical degrees and things."

Told that trumpeter Jo Hunter had been to the Royal College of Music, he lifted a surprised eyebrow and it didn't spoil him," he said.

While at the '51, the visitors heard Graham's "Good Balt," "Grey Hambo," "Skylon" and "Keen And Peachy," and Ball's "52nd Street Theme," "Somebody Loves Me" and "Indiana."

FOREMAN FIRST AT SILVERSTONE



Last Saturday at Silverstone, BBC producer John Foreman entered his 1923 Bentley in two events at the Bentley Drivers' Club meeting. Competing for the first time, he came second in the Sprint race and won the five-laps Handicap for 3-litre cars. Former "Jazz Club" producer Mark White (now Production Manager of Empress Hall) took this shot of John (one of his successors on the programme) standing by his victorious Red Label "Bent."

The Saints come driving in

On August 3, a 27-year-old nine-seater Rolls-Royce, seven feet high, will leave Manchester on its way to London. Within will be the members of the Saints Jazz Band; on the roof will be their instruments. With a stop-off at the Victoria Ballroom, Chesterfield, for a dance that evening, they expect to reach London the following day.

Then they will begin a three-day jazz club visit to the London Jazz Club on August 4, the Wood Green Jazz Club on August 5, and the London Jazz Club again on August 6.

They have been booked into these clubs by the Wilcox Organisation as a result of their success at the Royal Festival Hall Concert of July 14.

(Continued on page 6)

ALTOIST PHILLIPS JOINS FRANK WEIR

Noted alto-saxist Jimmy Phillips has joined Frank Weir at Churchills, replacing Eric Entwistle.

He will be heard broadcasting with the band tomorrow (28th), 3-3.30 p.m., Light.

AMBROSE AND CAVEZ HOLIDAY FROM CIRO'S

Ciro's Club is to close for two weeks from August 4 to 20 while the staff take a summer holiday.

It is understood that when the Club reopens the music will again be supplied by Ambrose and Francisco Cavez.

Mona Baptiste off on Continental tour

Mona Baptiste is leaving Britain next Tuesday (31st) for a nine-month cabaret tour on the Continent. She opens on August 1 at the "Flying Dutchman," Amsterdam, where she will stay for a month.

After that, dates in Brussels and Rome will keep her busy until she goes into the Nouvelle Eve in Paris for a six months' engagement.

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FROM

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This was one of TV's best-ever cabaret shows!

IF you missed Dorothy Dandridge and Phil Moore last Wednesday week, imagine Lena Horne with Fats Waller's effervescence—and Fats assuming the suave sophistication of Lena—and you will have a very good idea of what these two coloured stars, currently appearing at London's Café de Paris, are like.

It was 15 minutes of the art of personality and the fascination of rhythm, with each contributing about equally to one of the best cabaret programmes TV has ever put on.

There are times when Dorothy's love of dramatics lures her into over-acting. It was especially noticeable in her declamation of Phil Moore's romantic ballad, "Something I Dreamed Last Night."

She gets top billing

But as a singer she has all one expects from a leading coloured star who has developed her technique to appeal to the white "smart set."

Dorothy always gets top billing. If Phil Moore is mentioned it is usually only as her accompanist. To my mind, however, he is rather more than 50 per cent. of the act.

Such numbers as "I've Got A Wonderful Girl," "Shoo Shoo Baby" and "Buy, Buy, Buy For Baby" did not show him to be a particularly outstanding song-writer, and although his "Blow Out The Candle" was considerably better, the programme would probably have been improved by more compositions from other writers than merely Frank Loesser's "Love Isn't Born, It's Made."

But as a performer Phil can hold his own with the best. To an unfurried and immaculately polished poise he adds an intimate and ingratiating way of singing and a delightful piano style.

He is one of those instrumentalists who get the maximum effect with the minimum of effort—short, simple, melodic phrases with a rhythm that comes mainly from the subtle accentuation and perfect timing of every note.

He does not use his left hand as a time-keeping machine. It works mostly as an adjunct to his right.

For beat he relied on a bass player. And this is where I pay tribute to an unannounced, unseen and unacknowledged—but very much heard—third member of the show: bassist Bob Roberts.

A good lift

Bob plays on most of Eric Robinson's TV dates. After hearing the grand lift he gave to Dorothy Dandridge and Phil Moore, I can only say that it is a pity it is not made more use of to help swing those TV orchestras.

Not that there was not a good lift—and most of the other things it takes to make a good Variety accompanying unit—in

Mr. Davidson keeps YOU in mind



PAMELA MACARTHY

GOOD news, my children, good news. Last week I pointed out that the bands of Johnny Dankworth and Kenny Baker were not receiving any broadcasts.

This week I am very pleased to tell you that both these bands—and that of Jack Parnell—are to receive airings.

The reason for the delay was that the three leaders, in agreement with Jim Davidson of the BBC, had decided to wait until the bands were really played-in and ready. (Oh, that some of our amateur bands would adopt this public-spirited attitude!)

Jim Davidson told me that he thought highly of these men, and if their bands matched up to their own skill, he felt the result would be of a very pleasing nature.

I have known for a long time that Jim is a very fair-minded man; this conversation with him also showed me that he has the idea of furthering dance music well in his mind, and is quite aware of what is going on among the younger and newer bands.

You will doubtless be gratified to know, as I certainly was, that as far as possible he does try to fulfil the needs, for instance, of "MM" readers.

This, of course, is one of the most promising things I've heard for a long, long time. I cannot recall any other department chief taking such a broad-minded and progressive view.

I have never hesitated to criticize the BBC when necessary. The reverse is also true, and so in this case I am happy to congratulate Jim Davidson on his outlook, and on the fact that the above-mentioned bands will brighten up the air in the near future.

"RHYTHM RENDEZVOUS"
THE RALPH SHARON SEXTET
11.30 a.m. 19/7/51

HE'S not hungry any more. Or perhaps he'd rather starve after all—as the music I heard certainly sounded to me as if Ralph has forsaken his recent economic gastronomic outlook in favour of a more aesthetic, musically cultured and artistic one.

In the vernacular—Ralph is back on a bop kick.

Here, once again, were Ralph's liquid, rhythmic piano, the very original vib choruses by Victor Feldman, the pleasant, modern-sounding playing of Fred Perry on tenor, and interesting, well-phrased arrangements.

Maybe Ralph's solos were not quite as inventive as they used to be, but the group—indeed the broadcast as a whole—was of a high standard.

HARRY PARRY AND HIS SEXTET
THE HERMANOS DENIZ CUBAN BAND
12.15 p.m. 21/7/51

DURING the early part of the war, Harry built up a great name as a swing bandleader on "Radio Rhythm Club."

Although this was a commercial broadcast, the style of the band and choice of tunes were more on the side of jazz than of commercial music. The instrumentation was alto, tenor, trumpet and rhythm section—with Harry on clarinet.

The sound would have been very good had it not been for the fact that the intonation of the saxes was bad at times; the ensemble was often ragged, too.

The boppish "Gone With The Windmill" was the best tune. Good solos were taken by the trumpet and piano, and two exceptionally good ones by the alto, who sounded like an experienced jazzman who had brought himself up to date.

And sure enough it turned out to be Bertie King, who you may remember was one of our best jazz players a few years back. Allowing for the technical faults Harry gave us a good and interesting show, with good singing by Nadia Doré and Ronnie Milne.

As I reviewed the Hermanos Deniz Group last week, I will merely conclude by saying they were better than ever.

BILL BADLEY, representing the average listener, writes:—

I enjoyed this broadcast by Parry because not only did he attempt to cater for all tastes, but the outfit managed to sound a little different from similar groups heard on the air.

The Parry clarinet seems to have lost some of its old vitality, but full marks to Harry for catering for the jazz fans, both modern and otherwise, yet at the same time playing commercial numbers with considerable taste.

"JAZZ CLUB"
6.15 p.m. 21/7/51

WE heard two bands this week, Ken Rattenbury's Quintet and Eric Silk's Southern Jazz-band.

I think that Ken has popped up just when he is needed most. He is a musician who plays a modern form of Dixieland trumpet, with lovely tone, feeling, ideas and relaxation. Putting him and his group on with Eric Silk was a splendid idea.

It proved, for example, my statements that the amateurs in general are noisy and rough, have bad tones and ponderous rhythm sections, lack artistry, polish, taste and true jazz feeling—and do more harm than good by broadcasting at all.

A lot, I hope, will have been learned from Ken on correct volume, dynamics, rhythm, section tone, relaxation and phrasing.

I am not holding Ken's band up as the last word in jazz. On the contrary, both the pianist and clarinet need more ideas—but the band has all the important qualities necessary for a good jazz band, which Eric Silk lacks. If we can make our amateur

RADIO

by MAURICE BURMAN

bands realise this and benefit from it, then a great deal will have been done towards furthering jazz in Britain.

A very pleasant surprise was the appearance of the American pianist-bandleader, Phil Moore, who sang and played in a warm and intimate jazz way

BILL BADLEY says:—

The star of the show was undoubtedly guest Phil Moore. His number on piano was wonderful.

The Ken Rattenbury Quintet are a great little outfit. Traditionalist in style, they have brought their kind of jazz up to date, and though slightly lacking in technique, they play in a wonderfully relaxed manner.

The Eric Silk band, vastly improved since their initial airing, nevertheless faded into comparative insignificance beside the brilliance of Messrs. Moore and Rattenbury.

"IN TOWN TONIGHT"
7 p.m. 21/7/51

SEVENTEEN - YEAR - OLD Pamela MacCarthy, vocalist with Ken Mack's Band in India, has come to Europe for treatment of a serious illness. She sang and spoke on this programme.

Pamela has a fine morale, and made light of her incapacity. She sang sweetly, with a nice quality. Our best wishes to her for a complete recovery.

BURMAN'S BAUBLE goes to Bertie King for his stimulating jazz solos

NEXT WEEK
● 11.30 a.m., 27/7/51.—The Frank Baron Quartet.
● 10.20 p.m., 27/7/51.—Jack Nathan and his Band; Freddy Randall and his Band.

Dorothy had a date



Cabaret star Dorothy Dandridge, whose TV date is reviewed by "Scanner" in col. 1.

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TV by 'SCANNER'

the supporting orchestra in last Friday's so-called Miniature Revue, "Diversion."

The combination consisted mostly of the TV "regulars"—George Clouston and Jimmy Goff (altos); Mossy Kaye and Frank Miller (trns.); Sid Craven (bar.); Clinton French, Billy Riddick, Joe Curran (tpts.); Nobby Clarke, Russell Wright, Jack Quinn (tmps.); Alan Bristowe (pno.); Wally Morris (bass) and Roy Rawlins (drums).

Conclusions

What, then, made it sound so much more exciting, so much more like a good modern dance band, than TV's orchestras usually do?

For various reasons I'm not answering that question—at any rate this week. But if you care to draw your own conclusions the following pointers may help:

(1) The arrangements were by Jack Jordan. For some while now pianist Jordan—well known to patrons of the Camberwell Palace, where he plays with Conrad Leonard—has been doing all the orchestrations for TV producer Bill Lyon-Shaw's programmes.

He turned out first-rate scores of "Young and Healthy" and "Running Wild" for the dance routines, and of "Love Is Where You Find It" for singer Lucille Graham.

(2) It is seldom that anyone

knows better how an arrangement should be interpreted than the man who wrote it.

(3) Because Eric Robinson was engaged on a TV ballet, this band for "Diversion" was conducted by Jack Jordan.

(4) Because of the trickiness of some of his arrangements, additional band rehearsal time was allowed for this programme.

(5) Musicians always play better when they have music that interests them, than when having to wade through dull orchestrations designed chiefly to make them easy—and so save rehearsal time.

I will, however, add this much of my own bat: first, Bill Lyon-Shaw seems to have the right ideas on accompaniments for Variety shows; second, in Jack Jordan he has found the right man to carry out his ideas.

A reply

REPLY to the many readers who have written in asking for details of the (as one correspondent rightly put it) "delightful music" which accompanied last Monday week's views from the South Bank:

It was records—Peter Yorke's Orchestra's "I'm In The Mood For Love" (Columbia DB2411), "Dawn Fantasy" (DB2639) and "Evensong" (DB2458), and the Melachrino Orchestra's "Portrait Of A Lady" (HMV B9678) and "Star Dust" (B9723).

Australian News

from Frank Owen Baker

BIGGEST news on the Australian jazz front has been the departure of Geoff Kitchen from Frank Johnson's Fabulous Dixielanders.

Kitch is one of Australia's greatest clarinetists and has been with Johnson since the band's foundation.

The natural successor was brilliant Sydney reed man Johnny McCarthy, who journeyed to Melbourne to fill the vacancy.

Unfortunately, owing to accommodation difficulties, Johnny did not remain for more than one week, and Johnson is now at his wit's end to find a musician of the calibre of the rest of the band.

Geoff Kitchen is forming his own group, but details are not yet to hand. He has been leading the Len Barnhard Band under his own name on special dates.

A new group

A new progressive-style group has hit Melbourne—Bruce Kennet and his Orchestra. First reports would indicate that this is a solid combo and a big future has been predicted.

Another Sydney jazzman, trumpeter Terry McCardell, has left for the Solid South to take the trumpet chair with the Melbourne Jazz Band.

The brightening of Sydney's gloomy Sundays was short-lived, as the authorities have now banned the Modern Music Concerts after only one Sunday show.

As Sydney Town Hall is next door to a cathedral the protests were considerable.

Arrangements are well in hand for the introduction and manufacture of Capitol discs in Australia. First releases should be issued before the end of the year.

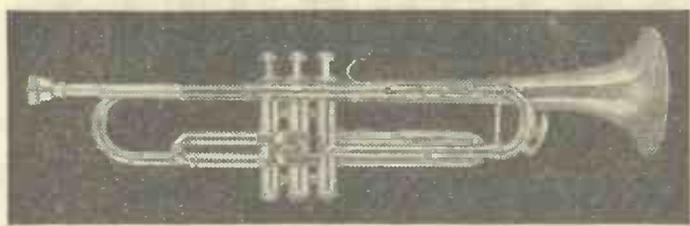
Gus Merzi and Don Burrows have returned to the Sunny Land after extensive tours of Canada, U.S. and Britain. Their musicianship has progressed accordingly.

★ ONE NIGHT STAND IS ON PAGE FOUR

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That's how Mr. Page swings—like a pendulum...

"MAN, Louis Armstrong is a great trumpeter. He will be remembered 50 years from now..." It was Hot Lips Page speaking—over a dinner of Russian Zasuoki and vodka in the Belgian seaside resort of Knokke, where he is playing until August 26.

A couple of hours later I was listening to Hot Lips himself. He was playing at the New Orleans Cabaret which had been specially opened for him by the Casino. The "existentialist rats" of St. Germain, Paris, with Boris Vian at their head, had also been invited to Knokke.

André Rewelliotti and his New Orleans band, very à la Sidney Bechet, completed the company—so that the new cabaret was everything a fan could wish for.

Hot Lips started playing at midnight, when the cabaret was filled with people and tobacco smoke. A couple of "rats" had amused us with some hectic jive and we were all in the mood for Hot Lips.

He has a thousand tricks—but he does not pour them all out at once.

Every now and again we were treated to some magnificent and dexterous executions which revealed what a great "trumpeter" Hot Lips himself is. But it was the purity of his tone which I found most attractive.

Keeping the tone

I told him so later. "Man," he replied, "I do everything to keep that tone."

We were given "The Sheik of Araby," around which Hot Lips weaved a veritable tone poem. But he lost neither the beat nor the melody.

Page admits every trick that his three valves and his hot lips can produce—but there is one thing he will not admit in jazz: "academic harmony."

I had a long talk with him on this very question and he told me that Buster Smith, who taught Charlie Parker, first introduced what became known as bop.

"Of course," said Hot Lips, "we had been playing ninths, flattened fifths and all kinds of depressions for years. But we never permitted them to master us. We always remained their masters."

"Then one day we started hearing jazzmen playing hunks of chords. There was no melody and the beat had gone. That was



Mr. and Mrs. Hot Lips Page have a champagne dinner on their arrival at Knokke, Belgium, where the star trumpeter is playing until August 26.

no longer jazz. It was all academic.

"Charlie is one of the few musicians who can play this type of music—because no matter what he does with his lips and his fingers, we remain in company with the melody and we still feel the beat.

"But for many jazzmen it was no longer a theme with variations; it was all variations and no theme!"

I wanted Hot Lips to tell me what he thought was the next step. He said that jazz could not and would not stand still, but however it developed it had to remain jazz. "The melody and the beat must be our bible. If we lose those, then we lose our musical religion."

I understood perfectly what he meant when I heard him play. Hot Lips swings like a pendulum. It is, of course, a hot pendulum—but how it swings!

His combination

I have no doubt that with his own combination the music would have been perfect. As it was he was limited by the inexperience of Rewelliotti's band. "They are good boys but I have to play what they can play," Hot Lips told me.

HENRY KAHN interviews Hot Lips Page

Since he visited Paris in 1949 Hot Lips has been doing a lot. He has married and he has also formed his own combination.

"My combination is small and includes Electric Top Wilson (bass), Danny Smalls (piano), Trappy Trappier (drums)—he played with Fats Waller—Paul Quinechette (tenor sax) and Vinnie Bey (alto). My singer is Mildred Anderson and we have been recording for Victor and Columbia."

He has also made some Circle label records with Sonny Frees (drums), Walter Page (bass) and two pianos played by Kenny Cursey and Dan Burley. Other recordings were made with the ace femme singer Blue Lou Barker, who made famous "Won't You Feel My Legs?" Hot Lips told me that he had never forgotten Europe and that he was crazy to be back again.

Rhythm, and a lovely tone—that's Kitty White

by Peter Tanner

IT is not very often that a recording artist makes a simultaneous debut on two different labels—especially if that artist is almost entirely unknown in this country.

But both Brunswick and Capitol have issued an initial release by small and vivacious Negro singer Kitty White, whose voice has previously only been heard over here on the soundtrack of such films as "Duel in the Sun," "Till the Clouds Roll By" and "The Pirate and Jenny."

Though Kitty, who is married to musician-composer Edward White, and is the mother of four children, has been connected with the music business all her life, it is only recently that she has taken up singing professionally.

When I was in Hollywood in 1947, people were talking about a new and up-and-coming musical act known as The Bilbrew Twins, and one evening Benny Carter asked me up to his lovely hillside home, high above Hollywood, to hear their audition for him.

"Meet Maudie Bilbrew and Kitty White," said Benny when I arrived; and added that I might recall the name of their mother, Mrs. A. C. Bilbrew, who is noted for her choral arranging in many films.

"Our mother got us a lot of

work in films," said Kitty. "You know: choral stuff that you hear in the background. But now we want to start on our own."

"We both play the piano and the organ as well as sing."

Though Benny doesn't have an organ in his house, both girls demonstrated their virtuosity on the piano as well as singing for us for over an hour—ending up with a few duets, including an amusing version of "Messy Bessie" and "Here Come The British," the latter for my benefit!

Maudie's voice had depth and timbre, but particularly was I impressed with Kitty's unaffected vocal style, which combined a wonderful sense of rhythm with a lovely tone—reminiscent at times of Ethel Waters.

So impressed was Benny that he got the twins a job at Billy Berg's, where his own band was currently appearing. But somehow the act didn't click with the public.

The girls lacked personality and, in spite of the high musical standard, there was an amateurish atmosphere about the act that failed to impress the sophisticated patrons.

So the twins split up and Kitty went back to her film work for a while, getting several featured vocal spots. In 1949, however, she did get a good break.

She and her husband had already gained some reputation as songwriters and, knowing this, Capitol records signed her to record some of her original material, including "It Pays To Advertise," which is now available here.

A full-time job

Looking after a home and four children is a pretty full-time job in itself for 28-year-old Kitty White, but now Decca in Los Angeles have just signed her on long-term contract and have big plans afoot to build her up as one of their leading coloured stars.

With Sonny Burke and his orchestra providing a good solid backing, Kitty's first available Brunswick recording over here shows that she has potentialities—provided that she is given the right material and allowed to have suitable accompaniments.

Kitty's opportunity

Kitty has a wonderful opportunity, and it is now up to her to use it to full advantage. Her musical education, combined with her natural rhythmic style, should ensure her a bright future.



KITTY WHITE "... combines wonderful rhythm with a lovely tone."

"I have a plan," he said, "for bringing my combination over to Europe in the autumn. I should also bring J. C. Higgenbotham, one of the greatest trombones ever, with me, as well as Big Chief Russell Moore and Pete Johnson. "We would visit all the Scandinavian countries and then move through Belgium, France, Italy and so on. This plan is still only on paper but I hope it comes off."

Lost papers

"Man," he said to me as we pushed our way through the holiday-makers to a niterie called The Horse's Neck, "I almost didn't get to Europe this trip. I had to get vaccinated and somehow, getting that done, I managed to lose my passport, my ticket and every paper I possessed. Within half an hour every policeman in Harlem was out looking for those papers."

"I almost gave up when the telephone rang and a voice said: 'About some papers belonging to a gentleman named Oran Page. I've found them.' Man, was I happy. What a load that was off my mind."

We met Lew Harris, who used to play a tenor sax with the RAF at The Horse's Neck. There were two bands—both known as Johnny Stoffens' but only one worth hearing.

When we walked in the band grinned and the music, which was slightly Afro-Cuban, grew hotter.

There were handshakes, brandies-and-water, and more

hot music before we had to leave for the New Orleans where Hot Lips was due to play at the stroke of midnight.

He played on and off until four in the morning, and confided to me that he thought French pianist Bernard Peiffer, who is also at Knokke, one of the greatest jazzmen at the ivories.

Making sides

"I should like to make some sides with him," said Hot Lips. This may be possible, for the trumpet player will spend a week in Paris before he returns to the U.S.

When he gets back to the U.S. he will continue where he left off; that is, touring the country giving concerts and taking one-night stands.

Before I left him to return to Paris I got him to pose for a picture and suggested that he might like to take a ride, at the same time, in Boris Vian's 1911 Brasier car, which created almost as great a sensation at Knokke as Hot Lips himself.

After that, when we had a coffee on the terrace of his hotel, about two dozen green-uniformed gentlemen arrived. They were all carrying instruments, and they had come to give a brass band concert.

Serenaded?

"Looks as if you are about to be serenaded," I said to Hot Lips. He just grinned.

The band started with "Old Man River," played in stentorian and heavy tones.

"I guess you could weave a lot of interesting improvisations around that rendering," I suggested.

"Man, I sure could," said Hot Lips. "But for a brass band that's a good band—take it from me..."



Hot Lips tears off a chorus in the back of Boris Vian's 1911 Brasier motor-car. Boris himself is at the wheel, with one of the "rats of St. Germain" beside him.

CONTEST FIXTURES

WESTON-SUPER-MARE. — Wednesday, August 15 (8 p.m.-midnight), at Winter Gardens Pavilion.—The 1951 Severn Estuary District Championship. House Band—Vernon Adcock and his Orchestra. Price of tickets 5/-, obtainable in advance from the Manager, Winter Gardens Pavilion. Organiser: Mr. I. Davies, Director of Entertainments for the Borough of Weston-super-Mare, Winter Gardens Pavilion. (Phone: Weston-super-Mare 512.)

SWANSEA. — Tuesday, August 28 (8 p.m.-1 a.m.), at the Patti Pavilion.—The 1951 West Wales District Championship. House Band—The Carlton Orchestra. Price of tickets in advance 3/6, obtainable from the Organiser and Mr. R. Bateman, 7, Singleton-street. Price of tickets at door 4/-. Organiser: Mr. J. South, 34, Mansel-street, Swansea.

NEWCASTLE-ON-TYNE. — Friday, August 31 (8 p.m.-1 a.m.), at The Oxford Galleries, New Bridge Street.—The 1951 North Britain (Eastern Region) District Championship. House Band—George Evans and his Band. Special Display of Musical Instruments. Price of tickets 4/6, obtainable in advance from the Organiser, Mr. W. Clement Millard, Westgate House, 6a, Fenkle Street, Newcastle-on-Tyne, 1. (Phone: Newcastle 23839.)

Rules and entry forms for the above contests are available from the respective organisers. Early application in each case is advised.

AREA FINALS

BIRMINGHAM. — Thursday, August 23 (7.30 p.m.-12.30 a.m.), at The Grand Casino, Corporation Street. THE MID-BRITAIN AREA FINAL. House Bands—Freddie Barratt and Mannie Berg. Price of tickets 4/-. obtainable in advance from The Grand Casino.

TOTTENHAM (London). — Friday, August 24 (7 p.m.-midnight), at the Royal Theatre of Dancing, THE SOUTH BRITAIN (EASTERN REGION) AREA FINAL. House Band—Ivor Kirchin and his Band. Price of tickets 3/-, not obtainable in advance. Special attraction: Bert Quarby and the Solovox.

EDINBURGH. — Thursday, August 30 (7 p.m.-12.30 a.m.), at the Palais de Danse, Fountainbridge. THE ALL-SCOTLAND AREA FINAL. House Bands—Maurice Sheffield and The Jimmy Walker Quintet. Price of tickets 4/-. obtainable in advance from the Palais de Danse, Edinburgh.

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 - Graeme BELL'S Australian Band Tuesday: Wimbledon Friday: Exmouth Saturday: Weston-super-Mare
 - Tito BURNS Sextet Monday: Liverpool Tuesday: Manchester Wednesday: Sale Thursday: Stockport Friday: Ashton Saturday: Fleetwood
 - Johnny DANKWORTH Seven Week: West End Restaurant, Edinburgh
 - Ray ELLINGTON Quartet Monday: Llandudno Friday: Chingford
 - Teddy FOSTER and Orchestra Saturday: Bedworth Sunday: New Brighton
 - FRASER-HAYES Quartet Week: Empire Theatre, Middlesbrough
 - Harry GOLD and Pieces of Eight Week: Sunderland
 - Vic LEWIS and Orchestra Monday: Belle Vue, Manchester Tuesday: Conningsby Wednesday: Ramsgate Thursday, Friday: Nottingham
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When the Saints came down from the hills

THE surprise of the first Festival concert, for many of us who had only heard the band on the air before, was the Saints Jazz Band from Manchester. Last week I had an occasion to go up North and watch the band in its own habitat.

The Lancashire Society of Jazz Music runs Saturday night dances at the Grosvenor Hotel on Piccadilly, Manchester.

You walk down a few steps into something that looks like a poor man's "American" bar, then up a few steps again into a large room with a glass cubicle on one side where a sweating waitress draws fabulous quantities of bitter for a fabulous number of sweating citizens who crowd the tables, chairs, corners and windows—not to mention that clearing in the human forest, about the size of a small bald spot, where the cats are trying to swing a mean hip.

Well, you couldn't swing a cat there, of course, and if I say that the joint makes 100 Oxford Street on a Saturday night seem like a mighty lonesome place, you'll have a fair idea of what it's like to be a jazz fan among the Lancastrians.

All of which is a kind of backhanded compliment to the Saints and their drawing power as well as to the Lancashire Society of Jazz Music and its enthusiastic, efficient and businesslike organisers, Paddy McKiernan and Tony Kendrick.

The history of the band is like that of no other in this country. The reason, I think, is that most of the band's original members are not big city boys, but come from what they call "up in the hills"—the tiny moorland hamlets where you can be as isolated as in the Appalachian Mountains.

Contacts

In those mill towns—"town" being a euphemism for a few buildings and company houses scattered around a mill—the boys grew up with little more contact with the jazz world than an occasional Radio Rhythm Club or Spike Hughes Swing Club broadcast.

They had never heard of the whole folklore of jazz—all they wanted to do was play dance music, preferably like Glenn Miller or Artie Shaw. They had never heard of the critics, bless them.

Came the war, and the two boys with whom it all began—clarinet player Al Radcliffe and trumpeter Mike McNama—were called up.

They had gone to school together, and when Al had played in a local dance band he had met bass player Tom Gregory. On Sunday afternoons they had played at a girls' club, and then they met pianist John Fish and drummer Jim Lydon: they had the nucleus of a band.

With a group so young, the war formed a major hiatus and test of will; but the boys made up their minds, and when they were demobbed they came together again like the pieces of a jigsaw puzzle.

Jim Lydon got married and was replaced by John Mills on drums. Ron Simpson—"Slim" to the boys—switched from trumpet, his original instrument, to trombone. John Fish got beyond the first twelve bars of the boogie and the team was complete.

First job

Their first job was at the Piccadilly Jazz Club. It lasted for exactly two engagements—during which they were known grandly as the Storeville Jazz Band.

They soon dropped the term, but it is important, for it marks the date on which the boys became aware for the first time that there was such a thing as New Orleans jazz in America—and a phenomenon known as the jazz revival in London and closer home.

Yet it was not till they met the Smoky City Stompers that they heard their first live jazz band.

The experience changed their pattern of thought, if not of music. They had always thought of themselves as a dance band and they were determined to remain one.

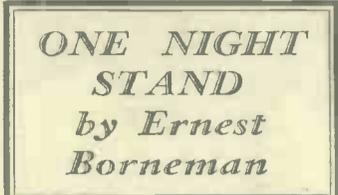
Paddy and Tony heard them—offered them a job as resident band for the newly formed Lancashire Society of Jazz Music, and got busy writing letters to every manager in the Northern area.

The first result was a six-night engagement at the Apollo Cinema in Manchester, where they played interval music before the feature came on—which was, signifi-

cantly enough, "A Song Is Born," that glorified comedy of swing music.

The second one was a Christmas and New Year's engagement at the Levenshulme Palais de Danse, followed by a whole string of one-nighters in other provincial dance halls from Leeds to Liverpool.

By then the Lancashire Society had found its first home at the Thatched Cottage, a pub on



Piccadilly. Here Jim Lolley joined them—the banjo player who had been a child prodigy and still remains the most literate musician in the group.

"He reads," as the boys say proudly.

With this personnel, they played a second engagement at the Levenshulme Palais, sixteen weeks this time, and by September, 1950, they were ready to start their extraordinarily successful run at the Grosvenor, where 300 to 350 people came to jam the room every Saturday night.

The Lancashire Society, largely under the impact of the band, grew from a couple of dozen members to about 4,000; the beer flowed plentifully, and everybody was happy.

The secret

What is the secret of the band? By purely musicianly standards it is certainly not among the first two or three jazz bands in the country, but because of its enthusiasm, its lack of convention, its ability to keep other dancers than jitterbugs happy, it has established a most characteristic position for itself in the British jazz world.

Jim Asman would say that it all has something to do with the difference between the North and South, and truly there is a spirit among the musicians and fans up in the north country which is immensely ingratiating by its straightforwardness and lack of sham.

But there is more to it, I think, and the fact that most of the members of the band are working boys has probably something to do with it.

John Fish, the pianist, is a turner; Tom Gregory, the bass player, is an aircraft technician; Jim Lolley, the banjoist, is a metallurgist; drummer John Mills is a draughtsman; Ron Simpson, the trombonist, is a machinery packer; Al Radcliffe and Mike McNama work for textile and wholesale companies.

And there is one more semi-official member of the band without whom it could never have flourished—Jim Starky, the taxi driver and ragtime pianist, who made the unit mobile and found them the fantastic 1926 Rolls-Royce which has become their trademark and band bus.

This astonishing machine (a converted hearse) has to be seen to be believed when it drives across the moors covered in posters and loaded with the band, its instruments and girl friends.

Here is a gay, uninhibited band that has come a long way and has still a long way to go.

Ron Simpson, the trombone player, hardly uses more than the first four positions for the time being, but he has fine ideas, and all those who heard him sing "St. James Infirmary" at the Festival Concert will have noticed that here we have one of the best jazz singers in the country.

Fine lead

Mike McNama's tone is not all it should be, partly, perhaps, because he is using a trumpet mouthpiece on a cornet; but he drives the band as it should be driven, and he plays a fine ensemble lead.

Al Radcliffe, the clarinet player, strikes me as the most developed musician in the team. His tone and phrasing are remarkable, and I doubt whether he has many superiors among the London bands.

The band's present drummer, John Mills, was away when I was in Manchester, but my recollection of him at the Festival Concert was that of a forceful, agile drummer well suited to the type of music the band plays.

At no time, largely due to poor acoustics, could I hear the piano, banjo and bass sufficiently well to make up my mind about them. As in all British jazz bands, the rhythm section as a whole sounded pretty stodgy to me, but that, of course, may well be the result of my own predilection for a light and bouncy beat, as opposed to the ragtime banjo clang preferred by so many traditionalist bands in the country.

The Saints will be at 100 Oxford Street and at the Wood Green Jazz Club on Bank Holiday; some of the London cats might do worse than pay them a visit on that day.

A Festival jazz concert Post-Mortem

LAST week Britain's modern jazzmen made their debut in the Big Time concert field and, in my opinion, made a farce of it. Never was I more bored than during the early and final stages of that Royal Festival Hall concert.

Before proceeding further, may I make it clear that the Johnny Dankworth Seven excelled with its smooth, polished and lilting music. If we must have jazz on the concert platform, this is the type of group to present it.

But must we suffer these misguided efforts to make the lusty child of jazz a Lord Fauntleroy?

By far the best modern sounds during Festival Week were those produced in the clubs. Why not leave jazz there?

Warm acoustics

Admittedly, the acoustics of the Festival Hall are warm and friendly. But the atmosphere was completely lacking in the intimacy necessary for any successful liaison between people playing, and people listening to, a virile music like jazz.

The only group that really jumped at the Festival concert was that of Tito Burns. Rex Morris's squealing tenor may have caused tongues to probe the cheeks of the more serious jazz students, but on the whole the solos had a pleasing abandonment.

Tito's showing was certainly interesting, and put a temporary stop to my study of the Hall's architecture—a study that had started with Toni Anton's opening of the concert.

Commercial

The All-Star group played polite versions of just what one would have expected. Would that Kenny Graham's talents had been used at the front of his Afro-Cubists! They would have been a worthy substitute for much of the bill.

Why, oh, why did Vic Lewis choose the big event in the jazz calendar to embark on an even more commercial policy? Vic Lewis, the man who filled the critics with trepidation when he played Progressive Jazz at Shepherd's Bush Empire.

If we have to have carbon copies at jazz concerts, let them be of Kenton—not Whiteman.

As I left the South Bank, I heard someone say: "I was really proud listening to those chaps playing in the Festival Hall." Personally, I was rather ashamed.

MIKE NEVARD

Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended July 21 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1 MY RESISTANCE IS LOW (A) Morris
 - 2 WITH THESE HANDS (A) Kassner
 - 3 IVORY RAG (A) Mac Melodies
 - 4 I APOLOGISE (A) Victoria
 - 5 JEZEBEL (A) Campbell Connelly
 - 6 ON TOP OF OLD SMOKY (A) Leeds
 - 7 BE MY LOVE (A) Francis Day
 - 8 MOCKIN' BIRD HILL (A) Southern
 - 9 SHOT GUN BOOGIE (A) Campbell Connelly
 - 10 MY TRULY TRULY FAIR (A) Dash
 - 11 OUR VERY OWN (B) Bradbury Wood
 - 12 TOO LATE NOW (A) New World
 - 13 THE LOVELIEST NIGHT OF THE YEAR (A) Francis Day
 - 14 GOOD LUCK, GOOD HEALTH, GOD BLESS YOU (B) Carolin
 - 15 SEPTEMBER SONG (A) Sterling
 - 16 YOU ARE MY DESTINY (B) Swan
 - 17 WOULD I LOVE YOU (A) Walt Disney
 - 18 SPARROW IN THE TREE TOP (A) Cinephonic
 - 19 LITTLE WHITE DUCK (A) Southern
 - 20 LIFE'S DESIRE (B) Cecil Lennox
- A—American; B—British.
(ALL COPYRIGHT RESERVED)

Round the Clubs with MIKE NEVARD



Blannin, who rounded off the evening.

"Give me the open air any time," gasped Chris Hayes as he staggered from the Great Newport-street basement. And that was, in fact, what he got at Charles Wigley's jazz party four days before. Positive proof of his visit appears above.

A sparsely attended record recital on Thursday and a stint of shut-eye on Friday kept me from the NFJO's jazz on celluloid, but from reports I gather suicide isn't the only course open to me.

The jazz films

The film show, Max Jones reports:

This was not an unqualified success. In fact, but for the wonder of Bessie Smith in 'St. Louis Blues', it would have been an unqualified flop.

"Fats Waller's film was so amateurish a production that we concluded it must have been made for home movies. He played well—when you could hear the music. But on the show I caught, the projection misbehaved, and anyway the reproduction sounded shocking.

"Next came a Redskin short without any jazz at all; then the Bessie picture. Dating from 1929 (I think), the film had naturally deteriorated, particularly in the soundtrack regions. But Bessie was magnificent to see and hear, and there was exciting music at all times from Joe Smith, Buster Bailey and several unrecognised cats.

"It was a pity the choir with Bessie wouldn't let up. However, through the lowing, her charac-

teristic tones roared out with incredible dramatic force.

"If I had had five shillings, and had had to pay, I would not have felt cheated. Although the dialogue couldn't all be appreciated, I got the impression it was quite a film.

"The Bastie short could have been good if the powerful music had come across undimmed. Don Byas, Buck Clayton, Dickie Wells, Walter Page and Bastie took solos, and the brass team made prodigious noises.

"I guess there are sound reasons for using 16-mm. films at private shows (shortage of halls with 35-mm. projectors, etc.), but they are not really suitable for public performances like this."

★

THE basement at 6a, New Compton-street, looked like a Hollywood studio for Friday's midnight session. And I understand that visitor Sonny Tufts wasn't the only one "acting" for the National Press cameras.

However, Saturday's stomp at Holborn Hall provided a fitting climax to the NFJO-organised events of the week.



Jack Marshall comperes at the '51 and Mike Nevard sits in on drums with his chosen group, which comprises drummer Dickie Devere (at rear), Joe Muddel, Dill Jones, Jo Hunter and Kenny Graham.

THE heat evident in early sessions of the Festival Jazz Week was still apparent as the week drew to a close. But it was more thermogenic than instrumental.

There was a combination of both at Studio '51 on Saturday, but colleague Chris Hayes found the former overpowering. In between gasping for air he was able, however, to take photo-

graphs of a group assembled from my own choice of musicians.

It would be ludicrous for me to comment on their performance. Suffice it to say that I enjoyed it.

And so did "MM" Associate Editor Jack Marshall. He compered the session and lost two pounds in weight!

My thanks to the boys who took part. Also to the Ronnie Ball Trio and bassist Pete

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SHOW REVIEWS

ALICE WAS IN WONDERLAND

THE latest and long-awaited Disney production "Alice In Wonderland" (Odeon, Leicester Square) is the mixture as before of riotous colour, beautiful draughtsmanship, unseen choirs and wonderfully in-character voice imagery.

There must be very few people in the English-speaking world who have not read Lewis Carroll's masterpiece and formed some personal conception of the fantastic characters in its pages.

The risk that Disney took was the possibility that his own conception would not match.

However, I doubt whether there will be any complaints. Alice, a refined Miss, is not aggressively English; Tweedledum and Tweedledee come to life as a rotund Lancashire double act; the Walrus is a most fruitfully villainous "swell."

The caricatures are infinitely more convincing than Alice herself, the animation of whom is inclined to be jerky.

For the human we have a standard of comparison. We know immediately how Alice would talk and act, whereas, for the March Hare, Mad Hatter, and equally mad Queen of Hearts, we really have none.

But, for the most part, the film is almost awe-inspiring in its technical efficiency.

Readers of this paper will be interested in the performance of Kathryn Beaumont, who gets star billing as the "voice of Alice." Kathryn is the 13-year-old daughter of English singer Ken Beaumont, and was discovered by an MGM talent scout in Actor.

She delivers her lines with great expression.

"A Very Merry Unbirthday" is a certain family favourite; "All In The Golden Afternoon" is the most tuneful of the bunch. But the melody hummed on the way home from the theatre was the theme song itself—"Alice In Wonderland."—TONY BROWN.

Now it's 'Black Moonlight' in the O'Day time

ANITA O'DAY
Black Moonlight
Something I Dreamed Last Night
(London L975)

IT is somewhat unfortunate that one of the first songs suited to Anita O'Day's vocal talent since she started soloing on the London label should prove to be "Black Moonlight." Comparison with the "classic" recording made some 20 years ago by Bing Crosby is virtually inevitable.

Although Anita sings this sultry number with torchy feeling, Bing's version is by far the better. Possibly it is because the sentiments of the song are more suited to male delivery. However, Anita is not helped by her accompaniment. The backing given by Jimmie Grier and his Orchestra was far more effective.

Anita's staunch attempts to rise above the lyrical and musical mediocrity of "Something I Dreamed" must have given her nightmares.

GEORGE HARRIS AND HIS ORCHESTRA
Pick Yourself Up
Down By The River
(Esquire 5-025)

I AM inclined to agree with George Harris that these sides, which come from the same session as "Try A Little Tenderness" and "Jealous" (reviewed 9/6/51), are better than the initial efforts.

However, the best of the four titles is without doubt "Pick Yourself Up." The tempo is ideal, and the lightly rhythmic treatment is enlivened by crisp, well-phrased piano contributions from Tommy Watts and attractive solo interjections by tenor-saxist George.

While played with appropriate tranquillity, the Bob Dale vehicle, "Down By The River," tends to sound sluggish when compared with the easy-moving coupling. I am not so sure that George

has yet achieved the elusive "new sound" he is striving after with this line-up of four trombones, tenor-sax and rhythm (we are too accustomed to the sound of four trombones to regard it as "novel"), but he deserves credit for attempting "something different."

If more British dance musicians followed George's commendable example we could, perhaps, get away from the distressing tendency to play follow-my-leader to the styles set by the Americans.

CYRIL STAPLETON AND HIS ORCHESTRA
Pretty Eyed Baby
Cider Night
(Decca F9705)

ALTHOUGH this "Pretty Eyed Baby" is less attractive than the Jo Stafford-Frankie Laine offspring (reviewed 28/7/51), the Stapleton crew play with commendable drive. The debit side of the performance lies solely in the vocal. I found the repetitive "telephone trilling" or the word "pretty"—affected by Jean Campbell—tedious in the extreme.

"Cider Night," a composition by our own Harry Leader and lyricist Harry New, is given a rousing treatment well in keeping with the sentiments of this gusty drinking song.

DORIS DAY
You Love Me
10,432 Sheep
(Columbia DB2887)

NEITHER of these songs, which come from the film "Fine and Dandy," offers much scope for the vocal talents of Doris Day. The numbers themselves contain little intrinsic melodic value, and the orchestral backings fall to offset this shortcoming.

Doris sings "You Love Me" with feeling to a lush string accompaniment, but the outcome



Anita O'Day

LAURIE HENSHAW'S 'POPULAR' REVIEWS

can only be described as undistinguished. "10,432 Sheep" is the sort of novelty better suited to the vocal exhibitionism of Betty Hutton.

Possibly in the States Lee is considered as "just another singer." I guarantee, though, that if he were to emigrate to Britain, our "sweet" bandleaders would soon be bidding for his services.

Lee Shearin has the four-star assets of the "society-music" singer—sincerity, lyrical sense, style and charm.

The songs themselves are ideal material for this artist's intimate delivery, and the discreet orchestral accompaniments represent American commercial dance music at its very best.

LEE SHEARIN
I Need You
Give A Broken Heart A Chance to Cry
(London L695)

I CONFESS I had never heard of American singer Lee Shearin. However, on the strength of this initial release, I hope more of his recordings will soon be made available.

THE TANNER SISTERS
With THE HEDLEY WARD TRIO
Metro Polka
The Unbirthday Song
(HMV B10100)

THE Tanner Sisters and the Hedley Ward Trio generally contrive to offer something musically productive, even though the chosen material may at times be drawn from the centre of the cornfield.

The "Metro Polka" is, as the title might suggest, green-eared corn, but this piece—which seems to echo a dimly remembered nursery rhyme jingle—is put over with enviable *joie de vivre*. A flavour of "Happy Hoedown" square-dance rhythm adds an appropriate touch of comedy to the performance.

The backing, one of the most effective numbers from Walt Disney's "Alice in Wonderland" is again rendered with uninhibited verve.

I feel that, instrumentally speaking, the Hedley Ward Trio could have produced more beat, but both sides pack a full quota of mass-appeal entertainment value.

SANTIAGO AND HIS LATIN MUSIC
Elube Chango
Esclavo Triste
(Oriole CB1048)

ALTHOUGH "Elube Chango" is described on the label as an Afro-Cubano, the music would certainly disappoint admirers of, say, Kenny Graham.

However, these sides, with their convincing Flamenco-styled vocals by Santiago himself, make pleasant, if uneventful, listening.

Charlie Parker wasn't satisfied —and neither am I!

CHARLIE PARKER'S BE-BOP BOYS
***Thriving On A Riff (Charlie Parker) (Am. Savoy 5852).
LEO PARKER ALL STARS
**Wee Dot (J. J. Johnson) (Am. Savoy 3495).
(Savoy 945—6s. 5jd.)

CHARLIE PARKER ALL STARS
**Bird Gets The Worm (Charlie Parker) (Am. Savoy 833).
**Cheryl (Charlie Parker) (Am. Savoy 3422).
(Savoy 952—6s. 5jd.)

5852—Charlie Parker (alto); Miles Davis (tp.); "Dizzy" Gillespie (pno.); "Curley" Russell (bass); Max Roach (drs.). (C) Recorded 1945, USA.

3495—Leo Parker (bar.); Dexter Gordon (tr.); Joe Newman (tp.); J. J. Johnson (trb.); "Hank" Jones (pno.); "Curley" Russell (bass); "Shad" Wilson (drs.). (C) Recorded 1947, USA.

833, 3422—Charlie Parker (alto); Miles Davis (tp.); Duke Jordan (pno.); Tommy Potter (bass); Max Roach (drs.). (C) Recorded 1947, USA.

IF ever I dare to say a word against a Charlie Parker record the result is an immediate avalanche of letters accusing me of almost everything from breaches of the gaming laws to not being able to recognise a great artist when I hear one.

In view of this, Parker's own opinion of his records is particularly interesting.

Recently, he was quoted in an American publication as having said, first, that his worst record was "Lover Man"—"made the day before I had a nervous breakdown, and a horrible thing that should never have been issued."

Then he corrected himself by saying that worse still were "Be-Bop" and "The Gypsy."

"All awful" was the way Parker described them, and the nervous breakdown plea could hardly apply to "Gypsy" because this was made at a different period.

However, when one makes as

many records as Charlie Parker has, there are bound to be some which are not as good as others. If his aforementioned comments had been all he had to say, there would have been nothing for me to add but a word of congratulation to him for having so readily admitted that he has had his off-days.

But he makes a further confession which puts a very different complexion on the matter.

"When I listen to my records," he continues, "I find there has never been one which completely satisfied me. I'm sorry, but my best on wax has still to be made." Anyone hearing these latest Charlie Parker records released here is not likely to query the truth of those last ten words.

"Thriving On A Riff" is perhaps the best of the three. Before it finishes up with the riff "Dizzy" Gillespie recorded on HMV B9624 as "Anthropology," there is a good chorus by Miles Davis, followed by two of Parker's definitely better ones. "Dizzy's" piano solo also has ideas. But bad balance tends to make Parker's alto overpowering, and all round the recording is none too good.

"Bird Gets The Worm" is notable chiefly for the agility with which everyone dives through bop phrases at an incredible speed.

Parker does well enough in his early contributions to "Cheryl"; not so well in his later ones. Neither Miles Davis nor Duke

Jordan does anything to redeem the position.

Leo Parker's "Wee Dot" has some very fair J. J. Johnson trombone, but there is nothing else worth mentioning.

The trouble with these four records is less what the soloists *per se* do, and more the usual failings of so many early bebop performances. There is little of a tune; no attempt at interesting treatment; the same old hackneyed routines; an inescapable feeling that everything was concocted and slung together in the studio, and not very good recording.

RALPH SHARON
**A Bachelor Gay (Tate) (Melodisc 113).
***Slightly Oliver (Sharon) (Melodisc 112).
(Melodisc 1169—6s. 5jd.)
Sharon (pno.); Bert Howard (bass); Rex Bennett (drs.). Recorded 22/3/1951, London.

"SLIGHTLY OLIVER" would for more reasons than one have been more suitably named "Thoroughly Sharon." The opus is a typical example of tuneful Sharon modernism, and Ralph plays it in the best Sharon manner.

Except for the *ad lib* verse, "A Bachelor Gay" is in dance rhythm, and it is obvious that Ralph intended this version of the late Jimmy Tate's song from "The Maid of the Mountains" for the less specialised majority.

Those who like this kind of thing will find it tasteful and pleasant listening. But I cannot help feeling that this endeavour to capture two totally different markets with one disc may only result in it not selling very well in either.

LIONEL HAMPTON AND HIS ORCHESTRA
**Air Mail Special (Good Enough To Keep) (Charlie Christian, Jimmy Mundy, Benny Goodman) (Am. MGM 51-S-160).
***I Can't Believe That You're In Love With Me (Clarence Gaskill, Jimmy McHugh) (V by Janet Thurlow) (Am. MGM 51-S-157). (M-G-M 401—5s. 4jd.)

157—Hampton (vib.); Gil Bernal, Curtis Lowe, Jerry Richardson, Bob Plater, John Board, Ben Kynard (reeds); Ben Bailey, Idres Sulleman, Walter Williams, Ed Mullins, Leo Shepherd (tp.); Al Gray, Jimmy Cleveland, Benny Powell, Paul Higazi (trb.); Doug Duke (organ); Mill Buckner (pno.); William Makel (str.); Roy Johnson (bass); Ellis Bartee (drs.). Recorded 17/4/1951.

160—As above, minus Duke. Same date.

AFTER four years with Victor and then nearly ten with American Decca, Lionel Hampton now makes his debut on MGM. It is not a particularly brilliant one.

"Air Mail Special"—first recorded by Benny Goodman in 1941—is another of Mr. Hampton's tear-ups. I pay due tribute to the technical prowess and astonishing lung power of the high-note trumpet acrobat. But the side's main claim to distinction is that it is fast and loud—even for Hamp!



Charlie Parker

Compared with this blare out, "I Can't Believe" is almost a lullaby. The English MGM publicity notes say there is an organ solo by Hampton. There is an organ in the combination. But it would have been a miracle if Hampton had operated it. It would have meant that he played organ and vibes simultaneously.

I am told that the organist is actually one Doug Duke, and I wouldn't call what he plays a solo. Most of the time he is just scored in with other instruments.

Best features of the side are Janet Thurlow's competent singing and some pretty phrases from Hampton's vibes.

KENNY GRAHAM'S AFRO-CUBISTS
Dome of Discovery (Dollimore) (Esquire P-7-185).
Skylon (Graham) (Esquire P-7-184).
(Esquire 10-147—6s. 5jd.)

Graham (tr.); Jo Hunter (tp.); Ralph Dollimore (pno.); Roy Plummer (str.); Cliff Ball (bass); Dickie Devere (drs.); Leonardo (maracas); Bob Caxton (conga). Recorded 4/6/1951, London.

KENNY GRAHAM seems to have gone off on a 1947 "Dizzy" Gillespie tack. Possibly the group doesn't play with quite the finish its ideas deserve. It gets a little untidy at times, and the rather heavy recording of the bass and drums makes them sound somewhat less polished than they probably are.

Still, if you like jazz in the so-called Afro-Cuban manner you might do much worse than get these latest Kenny Graham sides.

CORRECTION PLEASE!

Since we first gave details of the new Norman Burns Quintet, several readers have written to point out that six of the George Shearing trio sides made for Decca (with Norman on drums) have been issued here, and not four as stated.

Right. To recap, titles are "Poinciana"/"To Be Or Not To Be" (F9065), "Consternation"/"I Only Have Eyes For You" (F9386) and "The Fourth Deuce"/"The Nearness Of You" (F9445). Remaining third of the trio is Jack Fallon.

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EIRE ENGAGEMENTS
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Stapleton cricket sidemen



Cyril Stapleton's band photographed after a recent cricket match against a strong RAF team on the Isle of Man, which they lost by only 20 runs. L. to r. are (front) Ted Brenner, Dave Carey, Cyril Stapleton, Tim Bell and Ronnie Verrall. (back) Pete Winslow, Monty Norman, Dave Stephenson, Frank Street, Sid Holmes and Bill Metcalfe. The band is currently at the Palace Ballroom, Douglas.

Allen to give Festival stage shows: Wildeman to remain with 5-piece

NAT ALLEN and his Sextet, who are resident at the Festival Gardens Dance Pavilion in Battersea Park, are to play a twice-nightly half-hour stage show in the Gardens Amphitheatre, starting on Monday next (30th).

The presentation will have a "crazy" theme, similar to the Sunday concerts which Nat has been giving during the past few weeks while appearing with visiting American stars.

Diana Coupland added

Nat will, of course, continue to play regular sessions in the Dance Pavilion. For his shows in the Amphitheatre, he will augment with popular vocalist Diana Coupland.

Nat has a television date on August 3 with his large orchestra, acting as compère for the whole show, and on August 13 with his own band show, featuring vocalist Carole Carr and a new discovery, a singer who has been programmed at the Festival Gardens.

Jan Wildeman, who plays opposite Nat Allen in the Dance Pavilion, has now been informed that his services are to be retained, but his band will be reduced from eight to five.

Recently, Wildeman was told that his engagement would end on July 21, but he was subsequently given an extension until August 11. It now seems likely that he will remain for the entire season.

HARRY GOLD 8 TO PLAY FOR EASINGTON FUND

HARRY GOLD and his Pieces of Eight have generously promised to give their services at a dance at the Crimdon Park Pavilion, Blackhall, West Hartlepool, on July 31, in aid of the Easington Colliery Miners' Disaster Fund.

This appeal, originally intended to assist the relatives of the 83 miners who lost their lives at Easington on May 29, will now, through the kindness of the people of Easington, also give aid to the bereaved of the men who were killed shortly afterwards in an accident at the nearby Appleton Colliery.

The Easington Rural District Council, who inaugurated the Fund, have informed the MELODY MAKER that inquiries regarding Harry's visit on July 31 have been so numerous that a sell-out is expected.

They wish to offer special thanks to Harry Gold and his Pieces of Eight, who refused to accept any expenses for their appearance and are even paying their own coach fares.

RACE TO WRITE FOR THE 'MM'

STEVE RACE, brilliant pianist, arranger, critic and compère, is joining the distinguished list of regular MELODY MAKER contributors. His first article will appear in the issue of August 11.

His many appearances in "Jazz For Moderns," "Jazz Club" in London clubs and, more recently, as compère at the Festival Hall Modern Jazz Concert, have established him as one of the most knowledgeable writers and speakers in his field.

His work as a musician is typified by such records as the four titles by his own bop group on Paxton, his multi-recorded Columbia piano disc, "Mambo Jambo"/"Cavaquinho," and his piano and strings sides on Columbia.

"MM" readers voted him into second place in the 1951 Dance Band Poll piano section.

His MELODY MAKER writings, under the title of "The Notebook of a Modernist," will cover the whole field of modern jazz, and will prove not only an informative and inspiring guide to students of this music, but also a stimulant to his contemporary exponents of this idiom.

Tubby keeps going despite collapse

"Tubby" Hayes, 16-year-old tenorist with Kenny Baker and his Band, was taken ill on the stand at the Winter Gardens, Ventnor, Isle of Wight, on Thursday (19th).

He was taken to a doctor, who attributed his collapse to excessive heat. He was advised to rest for a couple of days, but refused to let the band down and travelled with them to Bognor on Friday, to appear at the Rex Ballroom. He has now recovered.

Woolwich Afro-Cubanism

Woolwich bandleader Tom Mead will front a nine-piece Afro-Cuban group at the Feldman Club this Sunday (29th), when star attraction is the Kenny Baker Band.

Joe Loss—cornettist



Having warmed them up at the Villa Marina, Douglas, where his band is playing the summer season, Joe Loss afterwards cooled them down—by rolling up his sleeves and helping serve out ice cream cornets.

Oldham trombonist deps with Winstone

When trombonist Charlie Messenger recently left Eric Winstone, at Butlin's, Pwllhell, Roy Bassett, who has been with Tommy Smith at the Savoy Ballroom, Oldham, for two years, happened to be on holiday at Pwllhell.

Eric asked Roy to fill-in for a few days and Roy is still doing so, with the permission of Tommy Smith. Altogether, he has been depping for three weeks.

As reported elsewhere in this issue, Charlie Messenger has now joined Oscar Rabin. Eric Winstone hopes to fix a permanent successor by the end of the current week.

Graham adds eight for Afro-Cuban history lesson

Kenny Graham and his Afro-Cubists get their fourth "Jazz For Moderns" airing tomorrow in a presentation designed to show the influence of Afro-Cuban music on jazz, and vice versa.

For four numbers the group will be augmented to fourteen.

Men to be added for the occasion are Chris Stonely, Alex Jack, Norman Fantham (trns.); Oscar Birch (bari.); Dave Usden and Ray Davis (tpts.); Ginger Johnson (bongoes) and Roy Plummer (gr).

The augmented group will play originals by Kenny Graham ("Afro-Cadabra," "The Noisy One"), Ralph Dollimore ("Cuban Nocturne") and Alan Clare ("Siesta").

Revell Terry will introduce the programme.

Daniels Jazz Club resumes sessions

Reopening after the summer vacation, the Joe Daniels Jazz Club holds its first meeting of the winter season at the Assembly Hall, Pinner, on August 4.

The bands scheduled for this occasion are Len Beadle and his Jazz Band, who won the NFJO Jazz Band Contest of 1950, and the Rivermouth Jazz Band, from Newcastle, who will be making their first appearance in London.

Admission to the club is 3s., not 6s., as erroneously stated in a recent classified advertisement. The club caters for listeners and jivers and is ideally situated. It is in the middle of a park.

FOX DATES

(Continued from page 1) been with Johnny Devlin at the Crystal Ballroom, Dublin.

Ray Dempsey spent two years with Edmundo Ros and has since freelanced. Judy Joy has sung for Teddy Foster, and Janet Webster with Steve Race and George Scott-Wood. Jerry Parry is a young Welshman.

The outfit opens at the Rex Ballroom, Bognor, on July 31, then visits the Grand Pavilion, Porthcawl (1st), Victoria Ballroom, Cardiff (2nd), Belle Vue, Manchester (3rd) and the Officers' Club at the U.S. Air Base at Burtonwood, Lancs (4th).

Other dates already booked are two weeks at Green's, Glasgow, starting October 29, followed by a week of one-night stands in Scotland.

Roy is anxious to recapture his former stage manager, Barry Barrett, who should contact Roy's agent, Maurice Kinn, at Whitehall 5531.

Neva 'phones her way to Chicago's Blue Note

BLUES-SINGER Neva Raphaello has been invited to make a guest appearance at the Blue Note, Chicago.

Neva received this invitation at a private recording session, when the manager of the Blue Note telephoned London from Chicago to inquire about the success of the Festival Hall Traditional Jazz Concert.

During the conversation he heard Neva singing in the studio and specially asked for her to sing for him over the 'phone.

Learning that Neva is to visit New Orleans in the early autumn, he requested her to make a flying visit to the Blue Note.

Neva has been approved by the BBC for radio and television and expects soon to be heard in both spheres.

TAYLOR-MADE FOR DANKWORTH 7



This is Eddie Taylor, the first newcomer to the Johnny Dankworth Seven for 14 months. Before taking over the group's drum stool on Monday, Eddie was with Rae Allen at the New State Ballroom, Blackley. He played last winter with Leslie Douglas at Brighton.

SAINTS

(Continued from page 1)

After their London week-end, they will make their first appearance in Bolton, when they will be the first New Orleans band to enter that famous bop centre, the Bolton Rhythm Club. Subsequent local appearances include the Lido Ballroom, Sale, Cheshire.

Hammersmith sign Tate extra year

Alto-leader Phil Tate, who was originally booked at the Hammersmith Palais last December for a trial period of four weeks and then given a contract for six months, has now been re-booked for another twelve months.

This means that Phil's 10-piece outfit, which specialises in sweet music, will be resident at the Palais until July, 1952. Phil leads six saxes, three rhythm and one trumpet. The band next broadcasts on August 1 and 3.

Two air dates for Ken Rattenbury

Staffordshire bandleader Ken Rattenbury, who played his first "Jazz Club" on July 21, has signed for two further broadcasts with his Jazz Quintet. On August 11, he will be heard in Jimmy Grant's "Jazz Interlude."

Two days previously, he and his boys air in "A Tale of Two Trumpets" from Midland Regional.

The Rattenbury group, formed only last March, will have totalled four broadcasts in eight weeks by the time these latest airings are heard. The boys are shortly making their first out-and-out jazz concert appearance at Dudley Hippodrome on August 5.

CONFERRING OVER A CALYPSO



Most recent of Lord Kitchener's compositions is 'The Denis Compton Calypso,' and here he is, snapped by the "MM" interviewing the cricketer to obtain his material. The disc was made by Melodisc last week with Freddy Grant's Caribbean Rhythm.

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TELEVISION WORK-OUT

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THE Andrews Sisters, tour de force of the current U.S. vocal invasion of Europe, arrive in London to-day. On Monday they commence a two-week season at the London Palladium, and follow it up with weeks at Glasgow and Birmingham.

The ten-person retinue which arrives with them on the s.s. New Amsterdam includes conductor and arranger Vic Schoen, pianist Walter Weshler and drummer Irving Cottler.

Schoen has arranged and conducted for the Andrews for the past fifteen years. He has scored every number they have ever recorded or broadcast. Weshler aired regularly with David Rose and played with Jerry Gray's dance band. Cottler was drummer with Les Brown. He left when Buddy Rich joined.

60-minute Palladium act

Before leaving New York, the Andrews Sisters gave their reasons for embarking on this British Variety tour. Mainly it was to gain experience on the halls—the most essential preparation, in the Andrews' estimation, for television.

The Andrews have only appeared twice in TV, and these were experimental dates. They felt they wanted to master the medium before entering it seriously.

On September 24, however, they commence a series of eight one-hour television shows on NBC, with \$200,000 in the offing. A Variety tour became necessary. There is no Variety as such in America; therefore they turned to Britain.

In their hour-long act at the Palladium the Sisters will feature four or five solo vocals by Patti, now making an individual name for herself in the States as a solo record artist. Rest of the act is built up mainly of requests from British fans.

The Andrews Sisters will have little spare time during their month here. La Verne has brought £500-worth of films with her; wants to film the Festival attractions. Maxine, who bought a Healey and a Jaguar during the Sisters' 1948 visit to Britain, hopes to get another Jaguar.

After their week at Birmingham the three girls will go to France, where they will take part in the Ray Ventura film, "Baby Beats The Band." This film also features British vocalist Carole Carr. The soundtrack is being duplicated in French and English.

Lou Levy, who "discovered" the Andrews Sisters 15 years ago while he was engaged in a tap-dancing act and is now their personal manager, arrived in London early this week.

Lou heads and operates Leeds Music Corporation, one of the world's largest publishing houses. While in Europe he plans to make a business trip to Paris.

Weedon and Wolkowsky reunited

THE radio partnership between guitarists Bert Weedon and Andy Wolkowsky, which was interrupted by Bert's recent illness, is to be resumed on August 11.

They will play guitar and domra duets in "Instrumental Interlude" on the Home Service at 10 a.m.

Now completely recovered, Bert is freelancing in the studios with several bands and is broadcasting as featured guitarist every Sunday (8.20 a.m., Light) with the Tommy Reilly Quartet.

THREE AT THE FIFTY-ONE



Guests at Studio '51 last Saturday included the Rita Reys Sextet, currently at the West End Restaurant, Edinburgh. They travelled to town for the occasion. Here, Rita poses for the "MM" with tenormen Ronnie Scott (right) and Pete King, of the Jack Parnell Orchestra.

BELL BOYS CUT 4 MORE SIDES

Graeme Bell's Australian Band recorded more titles for Parlophone on Thursday (26th).

These were "Gonna March," a composition by Graeme Bell; "Big Walk About," an original by guitarist Bud Baker; and "Cake Walking Babies," sung by Neva Raphaello.

Graeme's "band-within-a-band," Lazy Ade's "Late Hour Boys," recorded "Hallo, Jim Eadie," featuring Lazy on piano, trumpet and clarinet.

On Tuesday next (31st), Graeme Bell's Australian Band will appear at the Wimbledon Palais, before setting off on a short tour of the West Country, visiting Bristol (2nd), Exmouth (3rd), Weston-super-Mare (4th).

Belfast Stone at Streatham Locarno

Jack Stone and his Band, who finished an engagement at the Plaza, Belfast, on Sunday (22nd), opened on Monday at the Streatham Locarno.

They replace Sammy Ash and his Band, who have left the circuit. Jack Stone is leading a 10-piece band. As already reported in the "MM," saxist-leader Benny Daniels has taken his 11-piece band into the Plaza, Belfast.

EDMUNDO ROS BAND AT BLACKPOOL

Edmundo Ros makes one of his rare out-of-town appearances on Sunday (29th) when he appears with his band at the Opera House Theatre, Blackpool.

He will play two concerts (6.20 and 8.15 p.m.) in a bill including Lee Lawrence, Marion Saunders and Semprini.

SILK AND COTTON RAGTIME



At the NFJO Festival Stomp at Holborn Hall on Saturday (21st) famous Indian bandleader Rudy Cotton, who is visiting Britain, chats to Freddy Randall (left) and Eric Silk, whose bands together with Chris Barber's, played at the Stomp.

Celebrity contract for Eddie Thompson

Engaged at the Celebrité Restaurant, New Bond-street, W., for a week's trial, blind pianist-vocalist Eddie Thompson has proved successful and is to remain, leading a trio and playing opposite Wally Rockett and his Band.

Ros airs another by Bissetto & Davey

Bob Bissetto, who leads at the Jacaranda in Knightsbridge, and Roy Davey, trumpeter with Tommy Rogan at the Berkeley, have had another of their joint compositions broadcast by Edmundo Ros.

Ed. aired their first number, "Doing The Samba." This new L. A. effort is titled "The Woman Always Pays."

A further boost is given Bob's bandleading activities when he appears with his outfit in a television show from the Nuffield Centre on August 20.

Helen McKay turns back the television clock

HELEN MCKAY, a member of husband Bob Winnette's Song Pedlars, played an unusual part on television last week—that of Helen McKay, the first girl to appear on a high definition TV screen anywhere in the world.

This first TV appearance was in 1936 at Radiolympia, when Helen sang the television signature tune "Here's Looking At You." Her re-enactment of the début was in "The Passing Show."

In addition to Bob and Helen, the Song Pedlars comprise Nadia Doré and Frank Holmes. They appear next month in the BBC series, "Sing It Again."

They have recently recorded a number of HMV sides with various artists. Among these are "Sing A Little Sweeter" and "The Kissing Rock" with Donald Peers, due for release shortly.

They have also recorded soundtrack music for the Donald Peers film, "Sing Along With Me."

'SKYLON' BAND

(Continued from page 1)

The band is a 14-piece, consisting of saxist-leader, four saxes, two trombones, two trumpets, piano, bass, drums, electric guitar and vocalist. Its season will last until the end of September.

At every session stars of stage, screen and radio will be introduced to the dancers, and there are distinct possibilities of broadcasts direct from the spot.

For the past 18 months, the Embassy Band has gained a big reputation all over the country. It plays at almost all Gerald's private engagements and has many times appeared before Royalty.



Harry Roy and his wife, snapped by the "MM" in the Empress Club as they raise their glasses to the month's holiday Harry is taking from the Club. They leave tomorrow for Juan-les-Pins.

—and Sugar Chile flies in to televise tomorrow

PIANO prodigy Sugar Chile Robinson is expected in England aboard a Pan American clipper plane at noon tomorrow (Saturday). Ten hours later he will appear in his own 15-minute television spot.

During the evening the 11-year-old keyboard sensation will rehearse with drummer Martin Aston and bassist Lennie Bush for the TV show, which goes on at 10.05 p.m.

The following day Sugar Chile has another date with the BBC. He broadcasts in the Light Programme from 1.15-1.30 p.m. with Frank Deniz (gtr.), Frank Clarke (bass) and George Flerstone (drs.).

On Monday he opens his Variety tour at Glasgow Empire. Weeks follow at Newcastle-on-Tyne, Liverpool and Birmingham.

Ward 3 guitarist collapses on eve of '96' debut

JACK MCKECHNIE, guitarist with the Hedley Ward Trio, collapsed in Birmingham last Thursday, the day the trio was to open at the "96" in Piccadilly.

A deputy was found for the opening, but the Trio had to cancel its "Variety Fanfare" broadcast due to be recorded on Sunday for relay today (Friday).

For a midnight matinee at Southend Odeon on Friday last, the Trio's Bob Carter and Derek Franklin appeared without a guitarist.

Deputy for the "96" opening was Wolverhampton-born Peter Sloan, secured at short notice by Hedley Ward.

Jack McKechnie is suffering from acute neuritis. His condition is reported to be "unchanged."

The Trio is due to record the first of the new "Educating Archie" series on August 3, in which they are teamed, as previously, with the Tanner Sisters.

HERMANOS DENIZ SIGN GUY LORRAINE

New vocalist with the Hermanos Deniz Cuban Rhythm Band, which has now been resident at Grosvenor House for two years, is Guy Lorraine.

A Belgian, Guy has a flexible voice, particularly suited to the style of the band and sings in several languages, including French, Portuguese and Spanish.

Moss Kaye, freelance

Moss Kaye, tenor sax and woodwind specialist who has been working with Ambrose at Ciro's, is now concentrating exclusively on freelancing owing to his many commitments both in this sphere and as a teacher at the Central School of Dance Music.

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BREATH CONTROL—and how it

affects your tone

TECHNICAL PAGE

IN 1945, I was playing with Duncan Whyte at the Astoria, Charing Cross Road. I was only eighteen then and had been playing sax for three years. Six months before, I had changed my alto for a tenor and I hadn't yet become accustomed to the change.

My tone was thin and I had been doing so much experimenting with reeds and mouthpieces that I didn't know quite where I was.

Most readers of this page will, of course, know that I hadn't been giving myself a fair chance. Shortly afterwards I had some tuition from George Evans, who told me so in no uncertain terms. He went on to say that if I didn't settle on a mouthpiece long enough to get used to the feel of it, I wouldn't get anywhere.

After reading Johnny Dankworth's brief few words on tone production ("MM" 7/7/51), I felt that what had happened to me must happen to thousands of young players all over the country.

Factors

The personal factors that Johnny specified were breath control, air expulsion, throat relaxation, and embouchure formation. You'll notice that there are three things that affect tone before we get to embouchure.

Unfortunately, most pupils are led to believe that embouchure is their first consideration. The beginner buys his instrument and a tutor, puts the instrument in his mouth and blows it.

Most tutors deal with embouchure in a very cursory fashion and the poor beginner who encounters trouble looks for the cause in his embouchure or, more frequently, in the reed and mouthpiece.

Breath control? Well, what is there to do apart from taking a deep breath and blowing?

Air expulsion? Surely that means blowing.

Throat relaxation? Search me! Those would have been my answers, anyway, if the questions had been shot at me a few years ago.

Now I know that control of the column of air that enters the saxophone has more to do with tone than anything else.

Volume

Nearly everyone can pick up a saxophone mouthpiece and blow it. A small child could do it. But when that same mouthpiece is attached to a saxophone a different situation arises. Whereas the volume of air in the mouthpiece alone is very small, blowing the mouthpiece while it is attached to the tenor sax means moving a very large volume of air.

I am not mathematician enough to assess the precise number of cubic inches of air entailed in blowing bottom B flat on the tenor, but I do know that the distance from the mouthpiece to the B flat key is over four feet on my instrument. Add to this the fact that the diameter of the bore graduates from half an inch to about three inches in the region of the B flat key, and it will be appreciated that the problem of filling the instrument with air has much, much more to do with tone than most saxophonists are aware.

My first saxophone was a double-octave key tenor that happened to be among a pile of obsolete junk passed on to a Territorial Army unit by a regular battalion.

At the time I was playing trombone. I was only eighteen then, and I think the sole reason I was keen to try my hand at the tenor was that I was intrigued by the curious shape of the instrument.

This may seem strange unless it is borne in mind that I was living down in the country and hadn't even seen a sax before. Also, this was way back in 1929.

My experiences learning to play the instrument probably parallel those of many other beginners all over the country at the present time.

I went to a teacher. I was very impressed. To start with, he was a professional musician. He knew how to blow and finger the instrument.

I didn't, however, make a great deal of progress in the first year. I was, of course, handicapped by

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After that, progress seems to slow down. Various snags are encountered. That desire for the wonderful new sax that will solve all playing problems begins to grow.

Nearly always this can't be afforded—but a new mouthpiece can.

So I started on a series of mouthpiece changes that lasted for four years.

A mistake? Most of the star musicians whose opinions are printed on this page would say so. I'm going to have the temerity to disagree.

On many occasions I've read that the beginner should find a comfortable mouthpiece and then settle on it. This is all very well, but what does comfortable mean? How is the beginner to know what mouthpiece really suits him?

I happen to know, too, that most professional players—even top-liners—don't stick to the same mouthpiece year after year. And why should they?

What is the first question that springs to the lips of the British player when he meets his American counterpart?

What mouthpiece are you using?

And that's as it should be. There would be no progress at all if saxophonists adopted a stick-in-the-mud policy.

There have been vogues for various mouthpieces over the past fifteen years. These vogues haven't been set off by the inexperienced player in the provinces, but by well-known London musicians.

As far as the learner is con-



by DON RENDELL

The fact that I can hold a bottom B flat at moderate volume for only 15 seconds, while I can sustain B flat one octave up for 45 seconds, suggests to me that much more air must be blown through the instrument for low notes.

Therefore, as there must be reasonable equality of tone in all registers, it follows that breath control is of the greatest importance. The flow of air must be unrestricted so that any note on the instrument can be sounded adequately.

Many saxophonists suffer from choked tone, and this is often due to muscular constriction in the region of the throat. Probably some psychological factor is involved here, because few saxophonists are conscious of the restriction.

My own view is that these players, in the effort to get the pressure of air required to sound a note, try to exert force from

the throat itself, whereas the pressure should be coming from the diaphragm.

I am not going to try to lay down any scientific principles on the subject of blowing. I am giving my personal opinions for what they are worth, and I'll be grateful for suggestions (or corrections) from other wind players.

It seems to me that, in saxophone playing, the lungs are a reservoir of air. The mouthpiece (controlled by the embouchure) is a point of resistance between the air reservoir and the instrument. To overcome this resistance and set up vibrations, pressure is needed—a higher pressure than that needed for normal exhalation. The necessary compression should be forthcoming from the diaphragm.

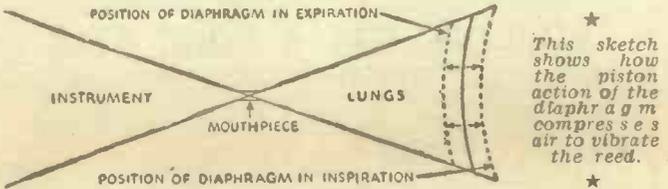
Mechanics

What is the diaphragm? In simple terms, it is a muscular wall which separates the abdomen from the chest. I don't think that it is necessary to go much deeper into the subject than that. The mechanics of blowing will be made clear if readers study the diagrams reproduced on this page.

One gives the front view of the saxophonist with the position of the diaphragm shown. For good measure, there is also a side view, which indicates the diaphragm, lungs, throat and tongue. It will be noticed that the throat is open and that the tongue is reasonably flat to ensure that the flow of air is not restricted.

To make both these sketches absolutely clear, there is another diagram which reduces the breathing and blowing action to the simplest possible terms. This is in the form of two cones—one to represent the saxophone; the other, the lungs, throat and mouth.

At the point of junction of the cones is the mouthpiece which offers resistance to the flow of air. At the wide end of the cone representing the lungs is the diaphragm, shown here as a form of piston. It is the piston action of the diaphragm which compresses the air to the point when it will vibrate the reed.



This sketch shows how the piston action of the diaphragm compresses air to vibrate the reed.

... but you don't have to stay on the same mouthpiece—

There should be some changes made!

MY first saxophone was a double-octave key tenor that happened to be among a pile of obsolete junk passed on to a Territorial Army unit by a regular battalion.

At the time I was playing trombone. I was only eighteen then, and I think the sole reason I was keen to try my hand at the tenor was that I was intrigued by the curious shape of the instrument.

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says BILLY WEEDON

cerned, the initial experiments with different mouthpieces are as much a part of his development as the musical exercises that he plays.

Sure, he wastes some money and time, gets on the wrong track, and maybe has a spot of trouble with his embouchure.

But, eventually, he finds out what he wants, learns what suits him, and sticks pretty closely to it.

How else can he make up his mind? He doesn't however, stay on the same mouthpiece for the rest of his playing days. Fashions change. The tone that is widely heard today might be outdated in a couple of years.

Yes, I know the player himself produces 90 per cent. of the tone. But what about the odd 10 per cent.?

If the mouthpiece has no effect on tone, why do experienced players fall for a new mouthpiece?

Mind you, there is a guiding principle to be followed in buying a new mouthpiece. One doesn't change abruptly from a close lay with a soft reed to a lay as wide as a door and a reed as hard as a board.

A wise choice of a new mouthpiece might open the road to progress for many a struggling beginner.

It's better, anyway, to have the courage to experiment than to keep timidly to a mouthpiece that is the world's worst.

Here's another point to be considered. As the player progresses, the lungs develop.

As a result, a comfortable lay at first with a fairly close lay, and then, as time goes by, find that he's having trouble because the reed is closing up on him. Who's to say that he shouldn't change?

So the never-ending search for the perfect mouthpiece goes on. It's not only the saxophonist who is on the trail. Manufacturers all over the world are constantly making experiments.

Some come off better than others.

But the man who completely ignores the improvements that are being made by co-operation between both manufacturers and leading players is foolish indeed.

Now, this might seem a tedious way of establishing simple facts, but my experience has been that very few wind instrumentalists get around to working out the mechanical principles involved, however simple they may be.

When I started playing, nobody told me very much about breathing, and although later on I heard vague talk of diaphragmatic breathing, very few saxophonists could say exactly what it was.

Everybody uses the diaphragm in normal breathing, though most aren't conscious of it. There is a certain amount of lateral expansion of the chest in inhalation and this is equally normal.

Capacity

Try holding the hand on the upper part of the abdomen while breathing in deeply. There should be some pressure under the hand, and this is caused entirely by the downward movement of the diaphragm. Conversely, exhaling should cause some inward movement.

Obviously, the wind instrumentalist needs a greater lung capacity than that required for normal breathing, plus a better degree of control over the diaphragm itself.

A few saxophonists acquire this unconsciously while playing. Others need exercises to build up both capacity and control. But all are capable of improvement and should work for it.

These exercises are easy enough to formulate. The thing to remember is that, if you wish to increase your breathing capacity, the logical way is to practise deep breathing.

The Diaphragm

IT is the principal muscle of inspiration (or breathing). In breathing, the curvature of the diaphragm barely changes. It moves downwards nearly parallel to its original position. This downward movement displaces the abdominal organs, thus causing some protrusion immediately below the ribs.

The diaphragm is called into action during all expulsive functions of the body, and a deep inspiration takes place before sneezing, coughing, laughing, crying and, it may be assumed, blowing a musical instrument.

Its range of movement varies between 12 mms. and 28 mms. for shallow and deep breathing.

It is possible to train the individual to use the diaphragm independently of the other muscles of inspiration.

The breath has to be conserved, therefore it is necessary to practise taking really deep, full breaths, holding them for increasingly long periods, and then breathing out as slowly and evenly as possible.

Control

Remember, though, that there will be a tendency when breathing out slowly to hold the breath back from the throat. This must be avoided, for the control must come from the diaphragm.

While playing, it is often necessary to snatch a hurried breath. Breathing exercises should also cover this eventually. Practise expanding the lungs to their full capacity in the shortest possible space of time.

Similarly, the breath has to be available for a loud, fast passage of playing, so practise breathing out quickly but evenly.

One other point concerning building up breathing capacity. You are concerned here with increasing the capacity of the lungs—therefore it is useless merely to breathe deeply and leave it at that. The aim should be to take what you normally consider a deep breath, hold it for a split second, and then suck in some more air. As the lungs get used to accommodating the slight increase, the capacity gets bigger.

Given good lung capacity, diaphragmatic control, and no constriction of the throat and raising of the tongue to restrict the free flow of air, filling the instrument, with consequent improvement of tone, becomes possible.

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Note open throat and flat tongue.



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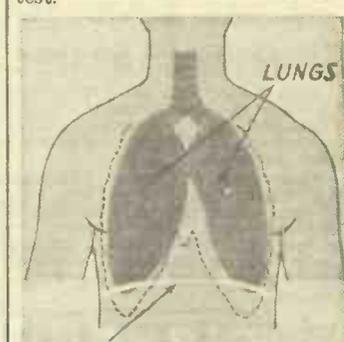
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Front view of player—showing diaphragm.



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by G.A. BRIGGS

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COLLECTORS' CORNER

WE are still getting correspondence about the piano roll records. First, Harold Grut (whose original piece appeared here on 26/5/51) writes to say:

"I noticed that Mr. Townley added a few Circle issues to my list of available pianola records in the 'MM' of 16/6/51.

"I knew about these items—the titles were obviously culled from the Blesh-Janis ragtime book—but at the time that I wrote they had not been issued, so I omitted them.

"I received a recent Circle list the other day, and they are still not shown, so presumably they have not yet been released."

Additional information comes from Les Phythian of Liverpool, who says:

Phythian speaks:

"Harold Grut's excellent list of pianola-roll recordings, and Eric Townley's addenda, were most welcome.

"There was, however, one notable omission—no mention seems to have been made of the Scott Joplin 'Maple Leaf Rag' put out by Brun Campbell on his own Brun label some few years ago.

"My copy of the Brun issue* unfortunately carries no catalogue number, though a matrix number of sorts—BRS 1001—is etched into the wax surrounding the label. The latter, incidentally, announces:—

Recorded from Hand-Played Piano Roll, Played by Scott Joplin, and adds, with understandable pride, 'Recorded by Brun Campbell, Joplin's Only White Pupil of the 1890's. The first white pianist to play "Maple Leaf Rag."

"Harold Grut listed a Scott Joplin 'Maple Leaf' (5003) among the sides in Circle's 'Pianola Ragtime' Album, and this has no doubt been made from the same pianola-roll.

"I have no available means of checking this point. Nevertheless, for the sake of completeness alone, I do feel that the Brun ought to be mentioned along with the other discs listed by Harold as issued prior to May 1, 1951.

"The reverse side of this Brun record—not taken from a pianola-roll, by the way—is of Campbell playing his own composition 'Salome Slow Drag.'"

Piano roll

Finally, on the question of pianolas, Roy Carew of Washington refers to Claude Lipscombe's first article, and adds a few lines on Jimmy Rodgers.

"The little article about piano rolls had interest for me, although I never had a player piano.

"The item about commercial rolls by Max Kortlander reminded me that he is still making (manufacturing) rolls as head of the Imperial Industrial Company in New York. I doubt if he cuts them any more, but I am not positive.

"J. Lawrence Cook, who transcribed the Jelly Roll Morton compositions for me, is regularly occupied there, cutting rolls. He has recently been cutting rolls for the old 'Nickelodeon,' now mostly a collector's item, so he tells me.

"I saw Jimmy Rodgers here at the Earle Theatre, many years ago. It was said that he was a New Orleans boy, although he doubtless was after my time.

Blue yodel

"I never heard the 'Blue Yodel' that you refer to in your 'Collectors' Corner.' I think I heard a recording by Rodgers of 'Alabama Bound' over the air once, also long years ago, but most of what I heard from him was hill-billy music of a type that never appealed too much to me.

"Incidentally, Washington taverns have many hill-billy combinations in them."

"From Hugues Panassié comes a postscript to the King Jazz title query. This should settle the matter. 'Funky Butt' is the medium-tempo blues on which Mezz says 'I Hear You, Pops Foster,' while 'Where Am I?' is an original Bechet tune.

New Releases

Capitol: Stan Kenton Ork, Tortillas And Beans/Dynaflow (CL13561); Sugar Chlie Robinson, Numbers Boogie / Bouncing Ball Boogie (CL13562).

Melodisc: Ralph Sharon Sextet, You Are My Lucky Star/Heart And Soul (1176); Christie Bros. Stompers, Oreole Song/Heebie Jeebies (1173); Crane River Jazz Band, Dauphin St. Blues/Just A Little While (1030); Howard McGhee Sextet, Leave My Heart/Bean Stalking (1029); Joe Saye, Harlem Nocturne Forte (1174).

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Who DID play piano on that Dodds session?

asks DAVE CAREY

THE recently raging Hardin-Johnson/Blythe-Lindsay controversy appears to call for a modicum of clarification before it gets out of control.

When Sinclair Trail mentioned that he felt uneasy about the presence of Hardin and Johnson on the newly issued Dodds HMV, I am certain that he intended his view more as a suggestion than a statement.

Yet it has been taken up and more or less accepted so far without question and on the flimsiest of evidence.

Let me say straight away that although unlikely, it may be correct. What concerns me is the glib and irresponsible acceptance of it.

After I had seen Sinclair's review of the record in question, I took the first opportunity of listening to all the pertinent Dodds recordings from October, 1927, to February, 1929, inclusive, in order to probe the elusive truth. Here are my findings:—

The piano playing on the HMV is certainly not entirely typical of Lil Hardin's work with the Hot Five or the Wanderers, but then they were recorded over two years previous to it. Listen to her still later work, and it is vastly different again.

Now we must consider, if it is not Blythe, is it really Hardin or an unknown? Here are my submissions on behalf of Lil:—

(1) It has been reported in, I believe, a "Downbeat" of some years ago, that she is known to have "fixed up" the Victor sessions. This being so, it is unlikely that she would have employed Blythe.

(2) On several of the Victors we find Hardin, or Dominique, or Dodds, given composition credits, never Blythe. Yet on no record where Blythe is known to have played do we find a credit given to Lil; only Blythe, Dominique or Dodds, or outside composers.

(3) Most of the Victors have been available for years on Swiss HMV with personnels (complete or in part) on the labels. As all these were master pressings, it seems probable that the Swiss company would have obtained their information direct from Victor at the same time as they got the masters across.

(4) The style is slightly "legitimate," which, together with the dull tone and lack of attack, is a normal characteristic of Lil's work.

(5) Whereas "The Jazz Record Book" favours the Blythe-Lindsay theory, "NED" gives Hardin and Johnson, and "Index to Jazz" gives Hardin and unknown

The Victor pianist has more ideas than Blythe, but they are applied rather dully and without, shall we say, the Blythe spirit.

But here is the crucial factor which I am firmly convinced has misled people: the use of a washboard! We simply are not used to hearing Lil with a washboard, whereas the exact opposite applies to James B.

Character

Listen to the character of "Blue Piano Stomp," made on July 5, 1928, without washboard, and to that of the titles made on the following day with washboard. It is entirely different, yet the pianist is quite obviously the same. Had the non-washboard sides been issued on HMV I doubt if the query would have arisen.

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both. Both of these books were compiled after "JRB." The personnel given by Baby Dodds to Rudi Blesh is questionable in view of his inclusion of Ory.

If one accepts Hardin as pianist, it goes, almost without saying, that Johnson may be accepted also, as much of the evidence will apply to him as well.

On aural evidence alone, the Victors have rounder and more rhythmic bass playing; in fact, better playing, although somewhat similarly styled. However, style in such a case is little criterion. There must have been literally hundreds of bass players who sounded like that, just as there are hundreds who sound like, say, Billy Taylor or Bob Casey today.

And so to another controversial topic, this time unwittingly cooked up by Peter Tanner in his current Bunn mixture.

He says that Bunn was present on Clarence Williams' Washboard Band's version of "Shoutin' In That Amen Corner" which was issued on Regal-Zonophone.

That Bunn was present I don't deny, although the solo thereon does him little credit; but—as I pointed out in "CC" once previously—this is most unlikely to be a Clarence Williams group.

It is labelled simply as by Williams' Washboard Band, and it is almost certain that the leader is one, Harry Williams, who was vocalist on some of the Washboard groups' recordings.

Now here is a very strange thing which I also pointed out some time ago, but it was never cleared up, and repetition may prove more fruitful:—

The same one!

The Tinsley Washboard Band on HMV and the above-mentioned Regal Zono are one and the same recording—absolutely identical in every respect except matrix number! The HMV is numbered 77819, while the RZ is numbered 77811.

The same title was issued on Bluebird B5230 as by the Washboard Benders, and again by Tinsley's Washboard Band on Victor 24405 and Bluebird B6219; but I have not heard any of these American issues, and they may differ from the British ones.

Can anyone help to sort this out?

One for the road. . . . Who is second pianist on the Erskine Tate (BrE), or does everybody still think it is the work of one man?



"Pops" Foster

(See Max Jones' reviews of the Mezzrow-Bechet Quintet, at foot of page.)

Oh, didn't they ramble

Continuing the missing August series in PETER TANNER'S Monthly Reminder.

Paul Mares

August 18, 1949, marked the death of Paul Mares, whose name and trumpet playing will always be associated with the New Orleans Rhythm Kings.

Paul's death severed one more link with the Golden Era. Mares, who spent his childhood years in New Orleans in the company of Leon Rappolo and George Brunies, was—right up to his death—always ready to sit-in on a good two-beat session.

In 1919 he came to Chicago, where he later formed the Friars Society Orchestra under the nominal leadership of Husk O'Hara, which later was to become the New Orleans Rhythm Kings. With the break-up of this band Paul Mares played for a while in New York and then gave up music to run a business in New Orleans, and later to own and operate a restaurant in Chicago.

Paul Mares recorded for Genett with the Friars Society Orchestra and the New Orleans Rhythm Kings in the early 'twenties, and later made some sides for both Victor and Okeh. His last recording date was in 1935 for Okeh when, with a personnel which included Boyce Brown, Santo Pecora and Jess Stacy, he cut four famous sides, "Maple Leaf Rag," "Nagasaki," "Land Of Dreams" and "Reincarnation," which have since been reissued (Col. 35880 and 35686).

HORN OF PLENTY, Robert Goffin. International Bookshop. Price 15s.

PUBLISHED in 1947, this story of Louis Armstrong is now made available in Britain. It makes good reading and contains some interesting data on Louis's upbringing.

The main fault to be found with this book is that the author treats his subject more in the manner of a novel than a biography. He does obviously love his subject, but his approach is at times blinded by hero-worship.

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JAZZ REVIEWS by MAX JONES

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Gone Away Blues
Jelly Roll (King Jazz KJ10)
Delta Mood
Kaiser's Last Break (King Jazz KJ11)

KJ9: Sidney Bechet (sop. and clarinet), Mezz Mezzrow (alt.); Wesley "Sox" Wilson (pno.); Wellman Braud (bass); Baby Dodds (drs.). Recorded New York, 18/9/46.

KJ10: sub. Fitz Weston (pno.); George "Pops" Foster (bass); Kaiser Marshall (drs.). Recorded N.Y.C., 29/8/45.

KJ11: As 10 but with Sammy Price (pno.); Recorded N.Y.C., 18/12/47.

AFTER a long wait come three King Jazz releases together. No. 10 is from the first Quintet sessions that produced masterpieces like "Ole Miss," "Out Of The Gallion," and "Old School." "Gone Away Blues," which was originally backed with "De Luxe Stomp," ranks with "Gallion" as an example of what Bechet calls "real lowdown blues."

In truth, it is a slow, wistful, typical Mezz tune, introduced by him on clarinet in two low-register choruses, and then developed by Bechet in a bold variation that climbs steadily in musical intensity.

The soprano style, as Panassié pointed out long ago, is "a little like his solo in 'Really The Blues' (HMV B9236) but even more grandiose and overwhelming."

Poorer stuff

"Jelly Roll," labelled as a Mezzrow tune, not unexpectedly turns out to be the Williams' "Ain't Gonna Give Nobody" number.

This version cannot compare with the Mezz-Ladnier Quintet recording (HMV B9447), for Mezz himself plays much poorer stuff on it, and is quite distressingly "off" in the later choruses.

Bechet has some glorious phrases and the performance works up a unified swing, Marshall's drumming being, as usual, sheer joy.

Nevertheless, it is understandable that Mezz was not anxious to release the side in the States.

"Really The Blues" is an extension of the beautiful blues which Bechet and Mezz made with Tommy Ladnier in 1938. In many ways, the older recording surpasses this double-sided rendering, which gives the impression of having been stretched a little beyond its strength.

Mezzrow leads the opening clarinet duet as he did on the



Mezzrow and Bechet playing a 'King Jazz' session

earlier record. Two Mezz choruses follow—oddly phrased, pleasant enough, but never inspired—then comes "Sox" Wilson with an indifferent piano solo. Bechet's entrance (on clarinet) to the final chorus is this side's most authoritative moment, but his solo is marred by an over-harsh tone and melodic line.

Side two is all soprano solo; five choruses full of melodic and rhythmic invention. The tone is stronger and, in my opinion, more compelling than that of the earlier "Really The Blues." Every bar is marked by this big tone, by the player's power and absolute relaxation.

Mezzrow's accompaniment, while not outstanding, shows his understanding of this kind of music.

Dodds rolls out good blues beats towards the end. Otherwise, the rhythm is steady but lacking in the spring of the Marshall-Price-Foster team.

Superlative

With the 12-inch version of "Kaiser's Last Break" we get back to the Quintet at its superlative best. Playing blues on the 12-bar "break" theme of "Ole Miss"—and at about the same tempo—the two melody instruments sound as full, fine and well-balanced as they did on the greatest 1946 records.

Bechet plays the melody with

the concentrated drive and force of a trumpet-lead, while Mezz fills out the music in his completely satisfying duet style.

It is not a traditional clarinet part, but neither is Bechet's a traditional New Orleans lead.

Over and over again we hear the statement-and-response form, inherited from Negro congregational music, with clarinet "echoing" the saxophone phrases and the two overlapping until the lines mingle.

Urgent lead

The breaks are shared out two to a man—Mezz first, then Price, Bechet, Foster and Marshall. Those by soprano and piano are most impressive; Kaiser's last breaks sound a little corny.

The final four choruses of flowing ensemble, without breaks, build wonderfully under Bechet's urgent lead and the exemplary swing of the three-man rhythm section. Sam Price's attack helps enormously to sustain the spirit throughout 12 inches.

"Delta Mood"—a mellow Mezzrow tune with a 24-bar construction—has something of the fanciful appeal of "Where Am I?" (from the same session). It is mostly soprano melody, played with heart and instrumental mastery. Price takes an interesting solo.

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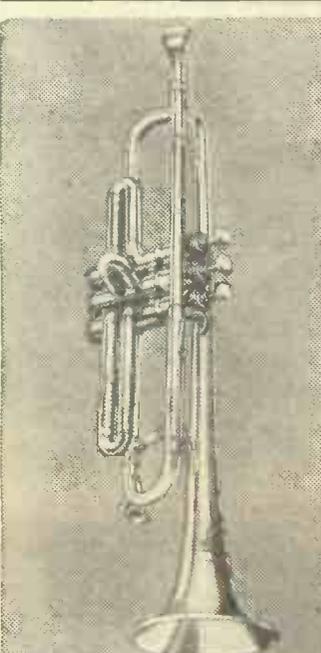
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THE MODERNISTS SAY:

SEEING that, excepting for a telegram in last week's "MM," everyone seems so pleased with the Modernists' concert at the Festival Hall, I feel that I must express my views.

First, either the acoustics are very bad or else the volume was deliberately turned down. From where I was sitting in the front stalls I couldn't hear any of the soloists properly except Albert Hall, who happened to be directly facing me. Kenny Graham I didn't hear at all. The only orchestra that managed to get the benefit of the sound was Vic Lewis.

Secondly, Vic Lewis's contribution could hardly be called "Modern Jazz." I could have been listening to the BBC Variety Orchestra and not known the difference. I walked out through the last number with many others—and not to catch a train. Lastly, congratulations to Toni Anton and his Progressive Orchestra for a very good try, especially in the "Sherwood's Forest" number. This is the only band now left to carry on the good work.—L. Penfold, Feltham, Middlesex.

'I WAS BORED' IF this was modern jazz—then I am a traditionalist. I had previously considered my musical tastes in the jazz idiom fairly catholic. But boredom I cannot tolerate.

And boredom was the chief emotion resulting from the Modernists' contribution to the Festival concerts.

I did stay to listen to it all—but apart from Dankworth and Burns (Tito), found the programme more worthy of a pier pavilion at a seaside resort. What a farce to call it jazz! —John Meyrick, Thaxted, Essex.

'We thought that concert was a farce!'

I WAS astounded, when I attended the Festival Modern Jazz Concert, to hear the great Johnny Dankworth playing such obvious commercial music that I fail to see how he could be included in a concert of this description.

His programme consisted mainly of two crooners, of a type which can be heard with any normal dance band. Dankworth also rendered a long-drawn-out solo attempting to show us why he was voted a top musician. Granted he was technically brilliant, but rarely did it broach the subject of modern jazz.

As for Vic Lewis, I was dumb-founded by his contribution. It was made plain by most of the audience what their opinion was—they left before the end!

After Toni Anton's great performance with his orchestra, I very much doubt if Lewis will ever again be heralded as a "near-Kenton" favourite.

For the other groups I have nothing but praise for some really good music—with special honours to Tito Burns and Toni Anton.—M. S. J. Downing, Southend-on-Sea, Essex.

A REGRETTABLE AFFAIR

I VENTURE to suggest that the numbers played by Vic Lewis during the Modern Jazz Concert at the Festival Hall in no way resemble any form of jazz, modern or otherwise.

In fact some, such as "Yes We Have No Bananas," could not even be considered as dance music, but would have to be

classified under the broader heading of light music.

In any case, surely it needed very little forethought to realise that eight strings balanced, as they were, against a huge ensemble of brass and saxes, could only result in a pathetic and almost inaudible effect.

Obviously, the ultimate responsibility for this fiasco must rest with the NFJO, for they must

MELODY MAKER MAILBAG

have been aware that the Lewis programme was completely unsuitable for the occasion.

They alone could have prevented the regrettable affair.—D. Knowles, Coulsdon, Surrey.

THE DIFFERENT VIEW

I AM sure all your readers will agree that the heartiest of congratulations are due to the NFJO Committee for their presentation of the two wonderfully successful Festival Jazz Concerts.

Unwittingly, however, they did show that the concert hall is not the place for traditionalist jazz.

Musically, the best group in the second concert was the Johnny Dankworth Seven. The most exciting music came from Tito Burns, who was applauded enthusiastically, in spite of some Jaquet howls from one of his men.

The big anti-climax was, of course, Vic Lewis. His light music programme was quite out of place: the half-empty hall at the end of his session illustrated this point vividly.

Let us hope that any overseas visitors present—including Leonard Feather—were suitably impressed with the remaining groups, most of which did play some really great music.—L. J. Brinton, London, S.W.17.

WHAT A SAD STORY!

I THOUGHT I would write and tell you about Cicero. Cicero was my goldfish.

Wishing to test a theory that music must have its effects on even the lowliest of animals, I bought five gramophone records, played them to Cicero, and studied his reactions.

I commenced the experiment with a work by a Mr. Shearing. Cicero responded by cawing energetically about his bowl with a look in those large, expressive eyes which I took as meaning,

"Now if only my scales were like that."

The efforts of Mr. H. Lyttelton caused Cicero to leap excitedly from one side of the bowl to the other, peering over the edge at the end of each bar to blow hot bubbles into the atmosphere.

When I played the music of a Mr. Kenton, Cicero rolled himself into a ball and covered behind an ant's-egg, blue about the gills and in obvious distress.

Next I placed on the turntable what appeared to be some guitar music by a Mr. Paul. Cicero leaned against the side of the bowl, yawned and fell asleep.

My last test took the form of a record by Mr. B. Cotton. On this occasion Cicero leaped out of the bowl, asked me huskily for a pencil and paper as he writhed on the carpet, and managed to write with a trembling fin before he died: "This shouldn't happen to a swordfish."

Can any of your readers explain this phenomenon?—Ivor Smullen, Middlesbrough, Yorks.

FROM BEHIND MY DESK

MY thanks to Messrs. Borneman and Gee for their considerate and considerable replies to my "Modern Jazz and the NFJO" letter. Thanks also to Derek Young, although I'd say that he is too pessimistic by half.

Most people who go to the London Jazz Club are only there to dance, too, Derek; and the modernists can claim no corner in apathy, considering that the Dickie Hawdon band—one of our most worthwhile older-style groups—was recently forced to disband owing to lack of support.

I was not unaware of the fact that the NFJO had put out tentative feelers towards modernist clubs. But I think the limited response was more often due to lack of confidence in the Federation's open-mindedness than to negative disinterest.

It cannot be denied that the NFJO has been universally regarded as a pro-traditionalist organisation since its inception, and despite Mr. Borneman's protests to the contrary, I can give any amount of evidence to support this view.

For example, take the record poll (mentioned by Mr. Young). Traditionalist collectors were offered a formidable array of fabulous sides to choose from. Contemporary jazz, however, was represented by a mere handful of mostly mediocre titles, all of which were scheduled for local release, anyway. Is it any wonder that the modernists were not stirred to action?

Even Ernest Borneman himself lets a sizeable kitten out of the bag in his very attempts to prove that the NFJO "estimated a considerably lower return from the Modernists' concert at Festival Hall than from the Royal ent."

Did the committee honestly believe that support for modern jazz is so negligible that a moderately-priced concert in an average-

sized hall was likely to show a financial loss? Why, the crowd that attended the "MM" Poll Winners' Empress Hall concert (essentially a modern-jazz event) could have filled Festival Hall three times over!

But rather than indefinitely prolong this debate in print, I will join Mr. Borneman in concluding with some constructive suggestions. Whatever else may or may not have transpired from this brief encounter, the policies of two jazz societies (NFJO and the New Jazz Society) have been declared in print.

I sincerely urge every admirer of avant-garde jazz to study these texts carefully, and take the positive action of joining one or other of the organisations.

I am quite sure that the music does not lack support in this country, but this support does need to be organised if it is to flourish.

For my part, I intend to join the NJS, and also accept Mr. Borneman's invitation to "get out from behind that writing desk" and add what I can to the NFJO.—Mike Butcher, London, S.E.6.



... and the film show was a fiasco

HAVING witnessed the fiasco advertised by the LUFJ as "Jazz on Films," I should like to protest publicly against the quality of the films and the manner in which they were presented.

I use the word fiasco advisedly; within the first few minutes of the performance I attended, somebody asked for—and received—his money back. The audience showed its disapproval of the films by ironic clapping, and the tone of speech of the MC, Sinclair Traill, was decidedly apologetic.

It was self-evident that the tastes of the people present varied considerably, but it was also self-evident that only during the showing of "St. Louis Blues," featuring Bessie Smith, was more than the slightest connection found between a film show and jazz music.

At one stage Mr. Traill implied that we were singularly fortunate in seeing the programme provided by the two beneficent organisations, because films featuring jazz are extremely rare.

This, to people who had paid 5s. for their seats at a show lasting only one hour, was virtually an insult.—B. W. Scudder, Conservative Club, Streatham, S.W.16.

HE GOT HIS MONEY BACK

WHAT a farce the NFJO "Jazz on Films" turned out to be. The films were poor, the sound was bad, the focusing was shocking, and to top it all the projector kept breaking down. No wonder one irate person demanded his money back.

This apparent lack of organisation is not helping to improve the reputation of the NFJO in any way.—D. Bloch, Balham, S.W.12.

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Dublin promoter challenges IFM ban on 'foreign' bands

A CHALLENGE to the IFM's ban on foreign bands visiting Ireland has been made by Sandford Club promoter-secretary Jimmy Carr. One of the foremost Irish promoters, Jimmy Carr told the MELODY MAKER: "I have six of the biggest English name bands under contract, and I will be bringing the Squadronaires here on August 20. I am going to keep bringing them in."

In a letter to the secretary of the IFM, Mr. Carr says: "As you are aware, the only British bands which perform in this country under my auspices are those internationally recognised as outstanding exponents of jazz and dance music."

"In so far as I personally am concerned, I must take the gravest exception to your statement that the incidence of employment for Irish musicians is reduced either directly or indirectly by the performance of such bands in this country, as my policy has always been to employ leading Irish orchestras who are members of your Federation to appear concurrently with the English orchestras I engage."

"My policy, therefore, entails increased employment for Irish musicians."

He later told the MELODY MAKER: "I don't want to strain relations with the Federation, but I maintain that my policy does not knock anyone out of employment."

"I have an arrangement whereby the local bandleader is paid at the rate of five hours for his two-hour stand—and I give him permission to augment by as many musicians as he likes and pay them 8s. per hour—6d. over the Federation rate."

Speaking of the Federation statement that so far this year foreign bands have taken £20,000 out of Ireland, Mr. Carr says: "My experience is that most of the English chaps return home 'broke.' They buy enormous quantities of stuff whilst they are here."

Of the Federation's clamping down in Dublin ballrooms, he said: "We can use the Mansion House in Dublin to start Irish tours. Besides," he added, "the bands usually play Dublin on a Monday night, which is only a fill-in—the provinces are the important part of the tour."

But the MELODY MAKER understands that the IFM's position in the provinces just now is not so strong. Said secretary Paddy Malone: "The situation in the provinces is not as strong as in Dublin, but in Limerick we are at work and hope to have a strong branch there very soon."

Promoter Carr added: "Definitely we'll continue to bring in the bands. The public demand them (overflow crowds prove that), and if the IFM insists on its ban, then I'm afraid it's going to take money out of its musician-members' pockets because I will have to employ non-Federation bands."

"Up to now I have been delighted to have Federation bands."

'Bands spend more than they earn'

IN August, British bandleader Tommy Kinsman will again be playing at the Gresham Hotel during Dublin's Horse Show Week. It will be his fourth consecutive annual visit, and he is wondering how the IFM ban will affect him.

His contracts were negotiated by the committees organising the three separate dates—August 7, 9 and 10—and his six-piece normally plays opposite an Irish nine- or 10-piece.

"I do not expect these engagements will be subject to the ban," he told the MELODY MAKER. "Contracts were signed some ten months ago, and the functions are of a private nature."

"But I do strongly disagree with the IFM's contention that we are robbing the country of money."

"This annual visit is regarded by the band as its annual holiday. This year I intend flying over—by Aer Lingus—on Tuesday next (31st), and staying until August 16. Last year we played two nights and stayed a fortnight."

"Further, the boys bring their wives and children with them. And to cover the additional expense, most of us have arrangements whereby we can draw upon our savings through Irish banks."

"Far from taking even a fraction of our earnings back with us, we—and, I am sure, the majority of visiting bands—spend at least treble our total Irish earnings in the country."



No matter what his musical preferences may be, Bridlington's Spa Royal Hall bandleader Ceres Harper finds it pays to hand out corn when it comes to feeding the chickens on the smallholding he has just acquired.

Round the Resorts FILEY, SCARBOROUGH, BRIDLINGTON

☆
Bandleader George Crow, who first led the Blue Mariners as a war-time naval dance band, is back beside the sea. Here is he chatting with Dennis Lovell, general manager of the Spa, Scarborough, where the band is in summer residence.



A Butlin bandleader's life looks pleasant enough to us, judging by the left-hand picture of Charles Amer and the week's Beauty Queen of Butlin's Filey Camp. But Ivy Benson in the right-hand picture gets down to earth between sessions and puts in some hard work on the garden of her bungalow.

Sartorial splendour for the George Evans Band

LOOKING very smart in their new uniform, the boys of the George Evans Orchestra at the Oxford Galleries, Newcastle, are unperturbed at the possibility

LINDSAY RENNIE 5 BECOMES SEXTET

The Lindsay Rennie Five, popular Lanarkshire contesting band which recently lost pianist Nick Welsh to Duncan Whyte of Dundee, has changed its name to the Lindsay Rennie Sextet.

Two new acquisitions are schoolmaster Iain Cault (pno., acc.) and 18-year-old Charlie Gilmour (alto, bari., etc.).

Other members of the group are Bill Denholme, Ramsay Crossen (gtr.), Jimmy Carr (drs.), and Lindsay Rennie himself on bass. Vocalist is Jackie Cyster.

of being dubbed the chameleons. The outfit, costing close on £500, allows for at least a dozen changes, and consists of two suits, light blue and royal blue, and three different coloured shirts to each man.

At one time the sections are distinct, the sax team's shirts being red, the trumpets coffee, the trombones slate and the rhythm section yellow. The stock colours are cream and coffee.

On Saturday, August 18, the band will broadcast from the Oxford Galleries at 10.30 p.m. in the Light programme, when they share 50 minutes with Lou Preager and his Band from Hammersmith Palais.

ANDY CURRIE NOW AT AYR

Andy Currie (inset), MD for the Glasgow Berkeley, is now leading an 11-piece band at the management's other ballroom at Ayr.

Personnel of the band is Jack Currie and Bill Young (altos), Geoff Wood and Ben McGuire (trns.), Tom Hatton and Jim Jones (tpts.), Bob Stevenson (tmb.), John Clark (pno.), Clavoline, Hugh Roy (bass), Jimmy Tully (drs.) and Andy leading on trumpet.



Andy also has a trio playing for the summer months at Hourston's Restaurant, Ayr, personnel of which is Bud Scott (pno.), Ben McGuire (vin.) and Andy on trumpet.

PROVINCIAL PARS

CONTRARY to last week's statement in these columns, junior boogie pianist "Sugar Chile" Robinson will not appear at the Victoria Hall, Hanley, on August 19, as he is scheduled to appear at this venue for Arthur Kimbrell on September 2, together with the Tito Burns Sextet.

VIC LEWIS and his Orchestra play a one-night stand at the Orange Grove Ballroom, Sutton Coldfield, tomorrow (Saturday).

NOTTINGHAM semi-pro, six-piece, Stan Perkins and his Mayfair Orchestra, have been booked for an indefinite period opposite Don Smith on Saturdays and holidays at the Astoria Ballroom.

AUDREY WYNNE, one-time vocalist with Sidney Jerome in London, is currently with the "Festival Follies" concert party at Par, Cornwall.

JIMMY LONIE (alto and etc.) has left Lauri Blandford's band at Glasgow's Dennistoun Palais to join Ronnie Munro at Butlin's Holiday Camp, Ayr. His place is being temporarily filled by Harry Doyle, on vacation from the Glasgow Plaza.

MRS. CYRIL KIDD, widow of the Lewis Hill bassist who died shortly after the band's Contest success at Manchester, wishes to thank all who took part in the Benefit Dance which Lewis organised recently in Huddersfield. JERRY DAWSON.

AL WASHBROOKE AUGMENTS

AL WASHBROOKE, resident bandleader at the Victoria Ballroom, Nottingham, is enlarging his brass and reed teams to four and five respectively. The newcomers to the band, now in its fourth year at the Victoria, are Paddy Walsh (tmb), and Bert Wollatt (saxes, flute).

Both are local boys. For the present they are playing with the band only at week-ends, but their engagement becomes a permanency at the end of the summer season.

Ken Hand, a member of the Washbrooke trumpet team, reports for his "Z" military training tomorrow (Saturday).

Last Monday (23rd) the Victoria presented a highly successful ball for the benefit of Arthur Jepson, the Nottingham cricketer. These affairs are an annual event, and this year the ball was attended by several sports notabilities, including the Nottingham and Yorkshire cricket teams.

BARNSTAPLE MODERNAIRES

Once again the Modernaires, one-time "MM" Contesting quintet, are on the stand at the Assembly Rooms, Barnstaple.

Of the five original members, three remain—Jack, Brooks (pno.), Joe "Dizzy" Rumson (tpt.) and Johnny Briggs (bass). Between them they possess no fewer than 18 "MM" Contesting medals.

Newcomers are Gus Millar (drs.) and Freddy Sommerville (alto, etc.).

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FALKIRK CAVALCADE

On Wednesday, August 8, a Cavalcade of Music, organised by the local branch of the Musicians' Union, will take place at the Falkirk Ice Rink.

Bands assembled include a string combination, conducted by A. Marshall, the Bohemians, the Astorians, the Modernaires, the Hawaiian Group, the Landsdowne Quartet, the Bunk House Boys, the Starry Knights, and the Ian Christie Bop Group.

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