

# Melody Maker

INCORPORATING 'RHYTHM'

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EVERY FRIDAY - 6d.

## ACE KENTON TRUMPET RAY WETZEL KILLED IN CAR CRASH

### Baker and four of Sextet injured in coach smash



Snapped almost immediately after they had climbed down from the shattered coach are four of the Baker Sextet: l. to r., Pete Bray, Dave Milne, Jimmy Skidmore and Tubby Hayes.



Kenny Baker leaves the Middlesex Hospital after treatment for his fracture.

**TRUMPET-LEADER** Kenny Baker sustained a fractured finger in a serious road smash three miles from Nuneaton, Warwickshire, early on Sunday (19th).

He and his Sextet were returning from a dance at Fenton, Stoke-on-Trent, when their coach crashed head-on into a tree.

Shielding his face with his hands, Kenny was flung heavily forward and the third finger of his right hand was fractured.

Doctors at Middlesex Hospital have managed to place the injured finger in plaster without restricting the use of the others.

(Continued on page 6)

### Leonard Munsie seriously hurt

Yet another road smash involved Leonard Munsie, Exploitation Manager of Messrs. Bosworth's and also well-known as a saxist. He was seriously hurt when returning last Sunday from an engagement with Bunny May's Orchestra.

Leonard's car was overturned in the accident, and he sustained multiple injuries. He is at present in St. Mary Abbots Hospital, Kensington, London, W.8.

### 'Birth of Blues' comes back

"BIRTH of the Blues," the 10-year-old jazz "classic" that enthusiasts recall with particular affection, is set for a new lease of life when it opens at the Plaza, Piccadilly, on September 7. Dedicated "to the musical pioneers of Memphis and New Orleans, who favoured the hot over the sweet—those early jazz-men who took American music out of the rut and put it in the groove," this picture features several famous personalities of the American jazz scene.

Apart from song stars Bing Crosby and Mary Martin, those who play prominent roles in the film are Jack Teagarden (trombone), Harry Rosenthal (piano), Harry Barris—one of the original Paul Whiteman Rhythm Boys—(bass), Dan Beck (drums), and Perry Botkin (guitar). Bing's clarinet was soundtracked by the late, and great, Danny Polo.

### DANKWORTH RETURN WITH ROCKETT ORK

When the Johnny Dankworth Seven return to the air next Wednesday (5.30-6.15 p.m., L.), they will share a spot with Wally Rockett.

Wally Rockett will be heading the seven-piece he leads at the Celebrité, featuring his regular vocalist, Johnny Webb.

### STOP PRESS

Woolf Phillips and 35-piece Concert Orchestra take over BBC "Top Score" from September 9 for three weeks.

27-year-old composer was also arranger and comedy man

**RAY WETZEL**, erstwhile lead trumpet and gag-man with the Stan Kenton Orchestra, was killed when a car in which he was travelling crashed into a bridge at Sedgewick, Colorado. He was 27.

Wetzel left Kenton only two months ago, to be replaced by Buddy Childers, with whom he split lead when he first joined the band in 1945. He was absent from Stan's first "Innovations" line-up and subsequent dance combos, but went back into the fold early this year.

According to agency reports, Wetzel joined Tommy Dorsey shortly before the crash that ended his life.

Born in Parkersburg, West Virginia, he played with Woody Herman between 1943 and 1945, and also with Teddy Powell.

With Kenton he indulged in lengthy "vaudevillian" acts. His imitations made a strange contrast to his powerful trumpet work at, for instance, the band's memorable concert at Carnegie Hall in 1948.

(Continued on page 12)

### Only two bands at 'Alley' Ball

THE promoters of the 1951 Tin Pan Alley Ball—to be held on November 1 at the Dorchester Hotel from 9 p.m. till 3 a.m.—announce that only two bands will be booked this year to sustain the complete programme.

These are the orchestras of Syd Dean (as announced last week) and Bill Saville. Bill Saville is engaged almost exclusively on high-class society work, and his orchestra appears for many of the private bookings at the Dorchester Hotel.

Both orchestras at the Ball will play strict-tempo dance music.



Ray Wetzel

### Vocalion label revived for traditional jazz

THE Decca Record Company are reviving their Vocalion label, which they discontinued in 1941, and will devote it exclusively to the release of jazz recordings in the traditional styles.

This is the result of a recent decision by Decca chief E. R. Lewis (who is now in America). He believes the time is ripe to give collectors some of the rare jazz items that are available to Decca, and to restore to the catalogue various recordings of historic value.

The task of organising the new series was assigned to Hugh Mendl, who has long been interested in this branch of music.

With the assistance of several well-known collectors, Mendl went through the necessary files, drawing up lists of likely

(Continued on page 12)

### BENNY LEE BEGINS VARIETY BOOKINGS

Radio singer Benny Lee will shortly be undertaking a number of Variety bookings. He commences next week with an engagement at the Tivoli, New Brighton.

In order to play this date, Benny had to refuse the offer to appear in the first TV show at Radiolympia.

### MOORE RECORDS WITH PARNELL 35



Last Friday, Phil Moore (left) recorded two titles with Jack Parnell's 35-piece orchestra for inclusion in a series of BBC programmes to be heard later. Tenorist Ronnie Scott is seen (centre) in this "MM" picture; Jack Parnell on right.

Helen Davis to sing with Rose Murphy in U.S.



Rose and Helen discuss future plans—and numbers.

THE biggest opportunity a British vocalist has had in years has come the way of Helen Davis, until two weeks ago singer with Don Smith and his Stardusters at the Astoria Ballroom, Nottingham.

Helen has been invited to return to America with Rose Murphy and appear with her at the leading U.S. theatres. She started rehearsals last Monday.

(Continued on page 12)

### THE "THREE-WAY" CLUB

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# ONE NIGHT STAND

**BEHOLD** the scene: Here are the girls, "clasped closely in the arms of not always unobjectionable associates, dishevelled and with dress disordered by the maddening haste of the dance—a struggling crowd, flushed with excitement and sweltering in sudorific sociability."

by  
**Ernest Borneman**

Questions: What is the dance? Who are the dancers? Are they the "jiffing, jitterbugging loafers of the bop club Centre Court"? Or the traditionalists in last week's "Illustrated" who "danced in Soho all through the long night and listened to Dixieland music play bop into oblivion"?

No, brothers and fellow cats—the answer is far away and long ago.

The dance is the waltz, the quotation from the April, 1866, issue of "Harper's Magazine," in which Mr. Alfred L. Carrol, in a little pudding entitled "Concerning Round Dances," rants and raves about the "toleration of a posture which, under any other circumstances, would blast a reputation."

## The posture

And what is the posture? Why, breast to breast, children, a novelty brought about by that evil new jitterbug item, the *valse viennoise*, "whose exigencies demand a contact so immediate that—*crede experto*—each palpitation of the female heart communicates its vibration to the manly breast opposed." I hear the gay laughter of the

superior youngsters. But what, really, has changed?

Have we not now, as ever, the superior jazz critics who, Blesh in hand and jazz index on shelf, look bitterly down upon the cats and kittens at the jazz clubs who go there "only for dancing"?

Have we not also the scholarly modernist who feels that all would be well with bop if we could only rid it of the "fools, clowns and barrow boys" who want to swing a mean hip and nothing else?

## Repetition

Looking through the annals of dance music, one is struck by the monotony and repetition of the argument. In June, 1901, for instance, the American Federation of Musicians, at its annual convention in Denver, passed a resolution condemning ragtime and recommending that its members cease from playing it.

The Dancing Teachers' Association of America and the National Music Teachers' Association followed suit.

But the trouble is older than ragtime and older than jazz.

Dancing by priests and laity went on in European churches up to the advent of the Puritan movement which denounced dancing as "erotic," and thus introduced the schism between dance music and "good" music.

This cleavage, serious as it was, might, however, have been bridged in time if it had not been for the advent of the breast-to-breast dances which gave rise to new fears and new sorrows in the minds of the new Puritans.

The advent of ragtime, so feared and scorned by the AFM and the Dancing Teachers, paradoxically enough reversed the trend by reintroducing patterns derived from the old square dances on one side and the African tradition on the other.

Both of them, of course, have this in common with Mr. Carrol and his fellow guardians of the old moral order, in that they, too, consider breast-to-breast dancing as taboo.

## Patterns

Before the first World War the Negro dance patterns of the urbanised communities of North America were not unlike those that have now become standardised in—well, let's call it jitterbugging.

There was very little breast-to-breast dancing, a lot of hip and waist movement, plenty of off-beat footwork—but all this still combined with the ritual and the "calls" of square dancing. The pattern, in fact, was a cross between the swing-quadrilles, jazz-cotillions and ring-shouts of the transition years.

As Charles Edward Smith said: "The calls were standard, but some of the fancy callers, such as Dan White, liked to improvise

calls and keep the dancers guessing; then, to piano and drums, they did such now-forgotten steps as the *Squabble*, *Black Annie*, *Suey* and *Pull the Mule*."

"All the best jitterbug steps of today derive from those steps danced by men who sported canes, and girls whose swirling skirts revealed red or blue ruffles beneath."

## Furore

The furore created by the Negro dance steps made an opportunity for the opening of a dance academy by Bill Pearce, whom Maude Cuney Hare, in her book on Negro music, calls "the Dancing Master of Broadway," because men like Ramon Navarro, Ed Wynn, Jack Hulbert and Jack Buchanan were his pupils. Not to mention girls like Louise Brooks, Betty Compton, Libby Holman, Anita Loos, Bessie Love and Lily Damita.

All of Pearce's teachers were Negroes, and their impact on the whole tradition of modern stage dancing can hardly be overrated.

Much of the choreography of the modern American "musical" is based on the school of dancing that came from Dan White, Bill Pearce and the other, Harlem dancing teachers of the 'twenties and 'thirties.

To divorce their work from the music that has culminated in bop is surely little short of suicidal; and to think that jazz—old or new—can be improved by ridding it of the dancers is as astounding a throw-back to Puritanism as I have ever seen.

The antics of the lunatic fringe of jitterbugs, as Irving Kolodin has said, "are no more an indictment of swing than children who hitch rides on the back of streetcars are an indictment of rapid transit."



Harry Parry

## TELEVISION by 'SCANNER'

HARRY PARRY had a date on TV last week, and it was not with his clarinet. He appeared in Saturday's "Music Hall"—as the compère.

"How on earth did you get that, of all jobs?" I asked him. "Well," he replied, "I've done a good deal of radio announcing, and I always compère my band in Variety and on Sunday concerts."

"But what probably did the trick was the jokes I have sometimes told producer Richard Afton when we have been having a beer together."

"I gather he found the way I dolled them up amusing. Anyhow, he told me I could have the 'Music Hall' date—provided I didn't include any of the tales I had told him over drinks!"

## Perfect Parry

Harry didn't include any of those tales. But he gave us plenty of others, and put them over with a mixture of modesty and self-assurance, a sense of humour, a flair for timing—and just about everything else it takes to complete the perfect TV compère.

In fact, his performance made me wonder yet again why TV does not use people like him for its dance band programmes.

One of its excuses for not giving us more and better dance band shows is that so few bands which are musically good can also provide the required visual content.

Yet TV puts on bands whose leaders do not aspire to be more than leaders, or whose ideas of visual appeal often consist of making clowns of themselves and their musicians, but ignores those who could by themselves provide, if properly used, all the necessary visual interest.

Harry Parry is not the only one. Frank Weir proved in "The Inch Man" that he is a good enough actor to play the leading role in a story built round a dance band.

But TV does not seem to have enough imagination to deal with dance bands in this way. It prefers to make them into second-rate concert parties.

## Good for Steve!

YET another luminary of the dance band world helped to provide TV's better moments last week—"MM" columnist Steve Race.

He was the accompanist in last Friday's "Remember These?" programme of songs by Olga Gwynne (in place of the billed Diane Dubarry) and John Hanson.

Hanson is a musicianly vocalist with a good voice; Olga Gwynne has a good personality and knows how to put over a song in a colourful, musical comedy way.

But it was Steve who stole the show. The way he concentrated on the singers, followed their minutest nuances, never failed to give them their cues, and yet managed to contrive most intriguing phrases, was a superb example of the art of accompanying



RADIO COMMENTARY  
BY MAURICE BURMAN



# No jazz here —and I was disappointed!

"PATTERNS IN AMERICAN FOLK SONG."  
6.25 p.m. 17/8/51.  
(Third Programme.)

GEORGE EVANS AND HIS ORCHESTRA.  
LOU PREAGER AND HIS ORCHESTRA.  
10.20 p.m. 18/8/51.

I AM dealing with this programme from two angles: from what a number of readers and myself expected to hear, and from what we actually heard.

Somehow many readers who wrote to me thought that we were going to hear about the early days of jazz. I imagined a very instructive talk and, perhaps, a performance of some of the records that Jelly Roll Morton made for the Library of Congress.

Such an idea was not unnatural, as Alan Lomax, who was responsible for those records, was on this programme with Robin Roberts.

From that point of view I was vastly disappointed, although I really cannot complain, as the programme caption was in fact quite explicit; we did indeed hear a chat on American Folk songs and their origins, a lot of them sung by Alan and Robin with guitar accompaniment.

Some of the songs were beautiful, some mediocre, and others bad. The singing was authentic, but the guitar playing was weak harmonically. The show lasted 50 minutes—to my way of thinking, too long for the ingredients.

As a similar sort of programme was done by the same people not so long ago, I am rather mystified as to why it was put on the Third, and why, after all, it did not deal with jazz.

There was a very cursory mention about the songs being the forerunner of jazz—although no musical evidence was advanced to prove this point.

To me, the songs were the very antithesis of jazz, in time signature and melodic line. "Careless Love" was an exception.

BILL BADLEY, representing the average listener, says:—

NO student of contemporary music and its origins can fail to be interested in this series of broadcasts. The excellent script, the fine presentation (both by Alan Lomax, and the authentic illustrations by Lomax and Robin Roberts are all, I feel, worthy of the highest possible praise.

★  
RONNIE PLEYDELL AND HIS ORCHESTRA.  
THE TANNER SISTERS.  
11 a.m. 18/8/51.

SHOULD a British band use the world-famous signature tune of an American band? (Ronnie Pleydell used "Moonlight Serenade," which brings to everybody that hears it the memory of the late Glenn Miller.)

The answer is—No! Ronnie should have a theme that reminds one of his band, and not someone else's.

With an unusual combination of strings, french horn, saxes and rhythm, this band gave a most polished, flawless and musical show. The sax section in particular was beautifully rehearsed and achieved an impressive sound.

There was, however, a rather austere atmosphere about the whole band. One felt that it ought to relax now and again.

One person who did relax was pianist Harold Hood. He was well featured in mambos, commercial tunes and jazz numbers, being excellent in each case. Irene Miller sang competently.

All in all a very good band. The Tanner Sisters sang better than I have ever heard them. They were rhythmic and modern in "Come On-a My House," authentic in the Calypso and sweet in the ballads.

WITHOUT a doubt, George Evans has a rich-sounding band with a particularly fine brass section which has a real bite.

And doubtless the band has some fine arrangements—but as the programme consisted in the main of a series of medleys with one chorus to each tune, I can't really speak of arrangements in the usual sense. To me it was an unsatisfactory idea.

However, as George is always trying out new ideas, he probably will come out with something really good eventually.

There were good solos from trumpet, trombone, piano and especially the electric organ. George, as usual, sang very pleasantly—but June Barry's voice is unsuitable for a dance band.

Lou Preager's workmanlike band had a go at practically everything: ragtime, swing, bop, comedy and commercial tunes. Most of the attempts came off.

The Eddie Taylor bop group, which is part of Lou's band, featured some good solos by altoist Pete Hughes.

Of Lou's band, the best number was "Got Any Dough, Ma?" which had a neat trumpet solo and a swifty arrangement.

Both Rusty Hurrin and Paul Rich sang efficiently. Paul made a brave attempt to introduce some original phrasing in "Too Late Now." That's the spirit!

Bill Badley writes:—  
THOUGH obviously "playing down" to the public, as one can expect when a band broadcasts from a public dance hall, George Evans gave ample evidence that he has one of the best commercial bands in the country.

I particularly liked the original arrangements the band played, though there was only one—"The Continental"—in which the band got the chance to play in a manner calculated to interest "MM" readers.

In comparison, the Preager band's spot seemed to me to sound very ordinary, consisting as it did of a majority of vocal items, some deliberate corn and very little chance for the band to shine.

Only some fine singing by Paul Rich and one number by the Eddie Taylor group interested me to any extent.

## SHARON PUTS HIS FOOT IN IT

WHEN Ralph Sharon (B.B. and B.T.T.B.) states that he has grown a third hand ("MM," 18/8/51), he is merely being misleading—or perhaps using poetic licence.

All he is doing, and I've known about it for a long time, is using his uncovered FOOT on the piano to give the effect of a third hand.

He hasn't really grown one at all; and what's more, he borrowed the idea from Sugar Cole and one or two others.

★  
BURMAN'S BAUBLE is presented to Ronnie Pleydell for his alto and clarinet playing, and his meticulous orchestra.

★  
BURMAN'S BAUBLETTE goes to the Tanner Sisters for their stylish version of "Come On-a My House."

★  
NEXT WEEK  
● 12 p.m., 28/8/51: Harry Gold, Tito Burns.

# AUSTRALIAN NEWS

from Frank Owen Baker

JACK BROKENSHA, prolific showman, drummer and vibraphonist, is the latest Australian musician to depart these shores to try his luck in the Mother Country. Look out there!

\* \* \*  
CAPITOL discs have been launched on the Aussie market, manufactured by the Australian Record Company. First releases featured Kenton and Les Paul. This new development has hit the small labels, such as Ampersand and Wilco, as the ARC's entire production has swung over to Capitol discs.

\* \* \*  
JOHNNY MCCARTHY returned to Sydney after a short sojourn with Frankie Johnson's Fabulous Dixielanders. Johnny is one of Australia's best jazz clarinetists—but accommodation difficulties cut short his Melbourne stay.

\* \* \*  
NICK POLITES is Johnson's new clarinet. Nick is a guy who has been in and out of the jazz limelight in Melbourne for many years and is a fine musician.

I've heard tell that the Johnson Band is playing better than ever, in a more relaxed manner.

\* \* \*  
GEOFF KITCHEN, the ex-Johnson clarinetist, has formed a new group that has been acclaimed by the critics as Australia's best.

He has terrific 17-year-old trumpet star Bob Barnard, Frank Traynor (tmb.); Len Barnard (pno.), Roger Batten (bass); and Russ Murphy (drs.) with him to dispense that righteous music.

Big things are predicted for this group.

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# A few words to those high-falutin' Purists!

SINCE the report, front-paged in the "MM," about modernist musicians meeting for the purpose of finding effective ways and means of popularising modern jazz, there has been quite a flutter amongst the protagonists of old and young jazz.

Since the end of the war, the anti-modernist jazz fans have been very noisy—both vocally and in print—in praise of their favourite jazz; from Buddy Bolden to Bix and from Louis Armstrong to Freddie Randall.

Some even went so far as to say that Benny Goodman hardly ever—or never—played jazz.

These anti-present-day critics have had the field practically to themselves, and I must confess that I have, for a long time, thought that players of present-day jazz have been too silent about their work.

## Little time

It is, of course, usual to find that people who are busy working at and studying their jobs can find little time to write about them.

I must also confess that I was one of those responsible for calling the meeting in question.

It seemed to me that the time had come for players and lovers of present-day jazz to say a few things on their own behalf—and to answer many of those who spoke so loftily (almost, in some cases, with religious fervour and reverence), and put their high-falutin' talk in its proper place.

I remember when bands playing in the manner of Humphrey Lyttelton, the Crane River Jazz Band, Mick Mulligan, or even Freddy Randall, Sid Phillips and Harry Gold, could not have hoped to have been the commercial successes they are today.

I submit that Steve Race's appraisal of the situation ("MM," 18/8/51) is wrong when he says: "Compared with their purist counterparts, the modernists are a slow-moving, uninterested bunch in the main, as the BBC and the recording companies well know; prepared to accept their meagre ration of music but seldom to go out and fight for it."

Traditional jazz happens to be

—spoken (more in sorrow than in anger) by star **Geraldo guitarist Ivor Mairants**

commercial and modern jazz is not. In the same way ragtime and, later, swing were once commercial when jazz (traditional or otherwise) was not.

The fact is that it has taken a number of years for traditional jazz—or jazz in its simpler forms—to be understood by a larger number of people.

After all, it is much easier to understand Louis Armstrong's "West End Blues" than "Ice Cream Kornitz" by Lee Konitz.

By all means let the larger number of people who enjoy traditional jazz have it; but do not fool them into considering themselves "purists" or being on a higher plane of understanding than those whose pleasure and understanding is in jazz which is technically beyond their own.

Louis Armstrong well understood jazz commercialism when he was in England last—and excited the masses with his high notes and riffs.

But he was doing it as a music-hall turn, when traditional jazz did not have the following and did not sell as well as it does today.

Let the traditionalists (or should I say the commercial jazz bands?) play that way by all means, as long as they do not hide behind the righteous curtain of "purism."

## Loud blowing

Although the "trads" blow loudly and often, although their supporters may have the monopoly of the written word, progress in jazz is like the perennial bud in comparison to the flowers that are full-blown around it.

In spite of the attractions which crowd it out, it pushes through the other flowers to full beauty.

Practising musicians continue to practise and experiment, using the whole of jazz as their basis.

Great players like Gillespie and Parker push their way through; Dameron leaves his mark; Miles Davis plays his way in spite of the many who do not understand his playing; Lennie Tristano

founded a school—and even Bud Freeman (a hero of Dixielanders) is not too proud to learn from him; Lee Konitz strives to remain a purist of his own kind.

"How High The Moon," once an extemporisation vehicle for Mel Powell and his colleagues, then a vehicle for bop, is now a commercially-requested tune in the Winter Gardens Ballroom, Blackpool.

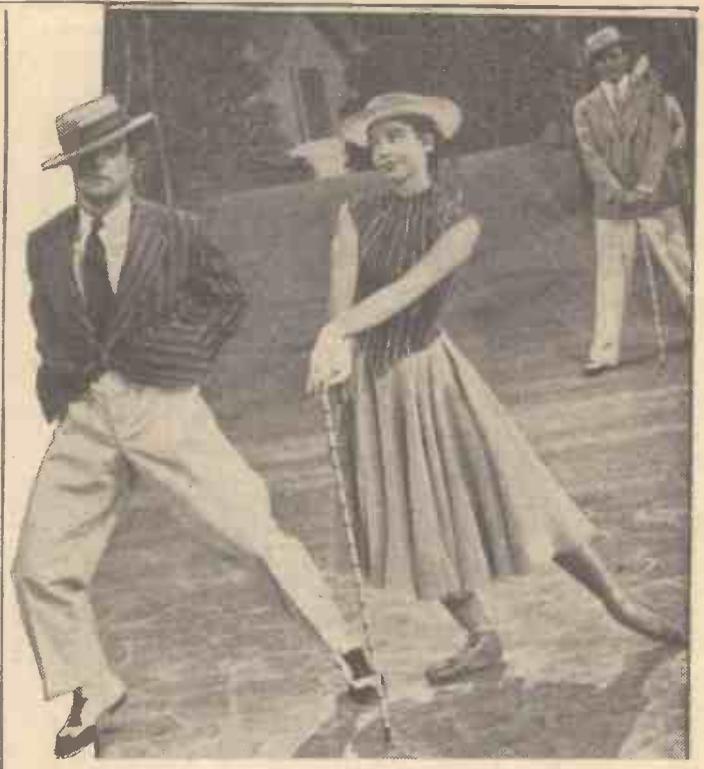
## Other tunes

No doubt other good melodies of the bop school will be commercial in their time.

Please, traditionalists, have your old jazz—but for goodness' sake don't be sanctimonious about it!

No matter what you do or how strong you appear to be numerically, I have no doubt that 20 years from now there will be similar jazz upheavals—with Charlie Parker taking the place of Bix.

I only hope that the "Parkerists" will not consider themselves "purists."



Gene Kelly and Leslie Caron in "An American In Paris."

# Two of the best Musicals ever

DURING the filming of the ambitious ballet finale of "An American In Paris," producer Arthur Freed was somewhat modestly quoted by the MGM "Lion's Roar" news-sheet as saying: "If it comes off as anticipated, it may easily revolutionise the art of film musicals."

Arthur Freed need have had no fears about this particular sequence—or, indeed, about the film as a whole. For once, here is a Technicolored musical that fully lives up to any advance adjectives dreamed up by the publicity pundits.

It must surely be one of the best musicals Hollywood ever made.

Apart from one scene in a Paris cave, which features brief snapshots of background music played by a Negro band led by altoist Benny Carter, the film primarily caters for the growing market for "box-office" ballet.

Thus, the picture introduces Leslie Caron, the attractive young ballerina from the Ballets des Champs Elysees, who plays the leading role opposite dancer Gene Kelly, and ends with an elaborate modern ballet sequence that lasts a full fifteen minutes.

But this finale—and, in fact, the dance routines throughout—is of such breathtaking originality, the camera work so superlative, and the dialogue and comedy situations so sparkling, that the film as a whole could hardly fail to leave its imprint on the mind and ear of the most case-hardened moviegoer.

Much of the film's success is due to that accomplished scene-stealer, Oscar Levant. This acid-

You," "I Got Rhythm," "Nice Work If You Can Get It" and "Liza"—are featured. —LAURIE MENSCHAW

"HAPPY GO LOVELY" is definitely the slickest and most polished musical ever made in this country. It roars on at almost breakneck pace—a riot of colour, sound and movement.

It has been the despairing cry of critics for years that plots for musicals only vary in the essentials. This is no exception.

Once again we are blithely offered the poor girl-rich boy formula. The girl is a dancer who needs a break; the boy is a hard-working millionaire who needs some fun.

The show in which she is appearing is broke and hounded by creditors—so the whole outcome is as inevitable as an agent's ulcers.

However, this structural weakness is redeemed to a large extent by competent (though strictly typed) performances from Cesar Romero as the harassed producer, David Niven as the millionaire, and Vera Ellen as the dancer.

The orchestra, directed by Louis Levy, does a competent job, but none of the three songs featured bears any promise of becoming a best-seller. —TONY BROWN.

## FILM REVIEWS

tongued comedian portrays an impecunious pianist who philosophically awaits the day when his genius will win recognition.

A dream sequence wherein Oscar sees himself performing Gershwin's "Piano Concerto In F," both conducting and playing all the instruments in the orchestra himself—and, furthermore, applauding as well from the audience (presumably also composed exclusively of Oscar Levants) is one of the highspots of the picture.

Apart from the title song and "Concerto In F," ten other Gershwin compositions—among them the familiar "Embraceable

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FRANKIE LAINE and JO STAFFORD  
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Continued on page 2

**'IN THE COOL, COOL, COOL OF THE EVENING'**

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Decca BING CROSBY and JANE WYMAN 27678

Capitol DEAN MARTIN 1703

**'BONNE NUIT'**

Decca BING CROSBY 27679

Capitol DEAN MARTIN 1703

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# JAZZ 1951

"JAZZ 1951" is the second "Metronome" Year Book\*, and it is inferior in almost every way to the first. Gone is the ornamental two-colour printing, the top-quality art paper and the superb Herm Leonard photography.

In the new edition we get a Vocalists' Choice of records instead of a Musicians', a number of interesting but watery photos by Otto Hess, and a summary of jazz in America, covered with reasonable impartiality by Barry Ulanov.

There is a useful list of the year's records, a half-hearted appreciation of the Miller big-band style, an equally unenthusiastic survey of jazz in New Orleans.

\* 9s 6d. post free from the International Bookshop, 52, Charing Cross-road, W.C.2

and the usual "Metronome" awards. (The Tristano school is noticeably absent, by the way.) Highly Ulanovian chapter-headings are laid out in the would-be blank verse, or "Look Ma! I'm Christopher Fry!" fashion, which, while delighting the eye, makes coherent reading rather difficult. For some reason, the highly effective cartoon vignettes go uncredited.

The best feature is Ulanov's "Jazz Around the World," in which he swiftly summarises the jazz achievements and publications of nine nations from Britain to Japan, and incidentally makes it clear that Borneman's open dislike of the "Metronome" critics is thoroughly mutual.

### Mr. Barclay, please!

The survey is necessarily condensed, and at one point over-condensed. Eddie Barclay is not, as Ulanov puts it, "A spirited Frenchwoman." He may be spirited, but it is his wife, Nicole

## This week, NOTEBOOK OF A MODERNIST deals with the new 'Metronome' Year Book

—after whom Howard McGhee's piece was named—who is the Frenchwoman.

Taken all round, this is a useful half-quid's worth, but I fancy even "Metronome" would admit that the standard has dropped, not to mention the number of pages. Maybe 1952 will see a return to last year's quality. And, after spending a good deal of time recently with editor Ulanov, I'm prepared to lay six to four that John La Porta will figure somewhere in those awards.

MAURICE BURMAN is quite right in asking British pianists to break away from the American single-finger style of playing, if one believes that a British style of modern jazz is necessary.

Though I appreciate the point he's making, I'm not quite so sure. It is, after all, American music we are playing, and a British jazz style on any instrument seems to me as unnecessary as an American style of playing English folk tunes. I honestly see no shame in playing American music as much as possible like an American.

Even the brilliant Shearing invented nothing as a pianist; his chief claim to originality lies in his adaptation of the Phil Moore locked-hand style. He may do it better than anyone else in the world, but he still plays jazz like an American.

If, on the other hand, something "Different, and away from

the Americans" is necessary, why pick on pianists? There are a great many different styles among the pianists Maurice lists—those of Ronnie Ball and Jack Nathan, for instance—but the same could hardly be said of British tenor players; still less of British drummers.

Just for the record, I only know of one home-grown jazzman who invented a style of his own. The name is Chisholm.

I WONDER whether Gordon Langhorn, whom I happened to sit beside at the trade show of

## THE STEVE RACE COLUMN

MGM's "An American in Paris," enjoyed the ballet sequence as much as I did. During the big main theme he said: "Gee, what a trumpet tone!" and I replied, knowingly: "Oh yes—it's Mannie Klein." Actually, I hadn't any confirmation of the fact, beyond the recollection that Klein was—at any rate, once—in the MGM studio orchestra on lead trumpet.

All the same, we recognised Benny Carter, blowing his saxophone in a night-club scene, and battling unsuccessfully against a forest of dialogue.

Outside, not a hundred yards from the cinema, I found a harassed Vic Lewis supervising the loading of his coach for the following day's German tour. His wife, Jill Anstey (and I don't know a prettier orchestra wife,

or a more charming one), is going with the band as part of the show.

I asked Vic if he was locking forward to the tour, hard work though it is. His "Yes," was rather like that National Anthem which ended the traditionalist Festival Hall concert—polite, but unconvincing.

THE MGM release of August 24 includes a Woody Herman disc, "Leo The Lion" and "By George," the latter being Shearing's signature tune. According to MGM's News Bulletin, issued for the benefit of dealers and record critics, the Lion number is "A fine example of the Herman Herd going all out at a really fast tempo featuring a first-rate saxophone solo."

In other words, MGM is at a loss to know not only who played it, but also what sort of saxophone it was played on. It seems likely that Edgar's review will be read in Hayes with more than usual interest.

"Jazz 1951"  
—a visual  
extraction.



### Pen-Portrait

## Tal Farlow

THE world's greatest jazz guitarist is the description applied by many excited listeners who have been astonished by the work of Tal Farlow, whose records with the Red Norvo Trio were recently contracted for release in England through Vogue Records.

The remarkable thing about Farlow is that he didn't become a professional musician until he was 22. Until then he was a sign painter in his home town of Greensboro, North Carolina, where he was born in 1921.

Not until 1943 did he start gigging with a guitar he had found lying around at home. Soon after he went to Philadelphia, where he joined the trio of pianist Dardanelle, staying with her on and off for five years.

Heading for New York, Tal worked as a sign painter again while waiting out the necessary six months to get his local union card. Then he went with Margie Hyams' Trio at the Hickory House and the Three Deuces, both on 52nd Street.

After a while with Buddy De Franco's small group and six months with a commercial trio at an East Side club, Tal was recommended to Red Norvo, whom he joined in the summer of 1950. Since then, he, Red and bassist Charlie Mingus have travelled right across the country, introducing to amazed night-club audiences in various cities the wide variety of sounds this unique trio can produce.

Tal has a special fingerboard more than an inch shorter than the standard length in order to give the strings a softer sound through looser tuning. His single-string solos have the fastest, most inspired procession of ideas and the mellowest tone since the electric guitar entered jazz. In addition, he contrives to introduce so many percussive effects, through tapping in various ways on the strings and the guitar box, that many of the Norvo records will make you swear he is using a drummer.

The brilliance of men like Barney Kessel, Chuck Wayne and Billy Bauer has a strong challenge in the arrival of Farlow in the jazz limelight. He may well be the one to win magazine polls a year or two from now.

by Leonard Feather

## MUSIC in the MAKING

### LOOKING FORWARD

READER George Borg, of Zabbar, Malta, has written to ask if we could supply him with a complete Stan Kenton discography.

"Such a gesture," he writes, "would be tremendously appreciated by myself, as well as by many others in Malta."

We feel that many readers outside Malta would be equally interested in obtaining a Kenton discography, and have thus secured exclusive British serial rights to the disco, compiled by Jack Hartley of New Jersey.

This document has only recently been published in America. Reproduction of it on this page will start next week.

### Kenton Innovations

IN a recent letter, Jack Hartley gives initial details of Kenton's pending Innovations tour. It will start on October 5 in Chicago.

June Christy will not be singing with Stan on the tour, being too tied up in personal appearances as a single. She will not be replaced.

This year the Kenton orchestra is to feature more lengthy concert pieces, including "The City Of Glass Suite," by Bob Graettinger. This runs for 16 minutes.

Recent changes in the Kenton line-up see the replacement of Chico Alvarez, Ray Wetzel, Shorty Rogers and Bart Varsalona with Johnny Capoli, Buddy Childers, Conte Candoli and George Roberts.

### 'Woody' Duke

ONE of the functions of this page is to keep readers up-to-date with record developments here and in the States. Consulting the current "Down Beat," we find interesting reviews of Dizzy and Duke.

Gillespie features in one of the first titles from his own company, Dec Gee. The record is "The Champ," a two-sided affair with Milt Jackson, J. J. Johnson, Budd Johnson, Percy Heath and Art Blakey. "DB" likes the atmosphere.

The Ellington sides are on Columbia. And it's the new band. Best side, according to the critics, is "Fancy Dan." Flip over is a



They call him "The Greatest." He's on the left: Tal Farlow. Charles Mingus plays bass. Red Norvo—it's his trio—completes the picture.

Louie Bellson feature. "The Hawk Talks."

"The Hawk," says "Down Beat," "is farther away from anything Duke has ever recorded. Crew sounds more like one of Woody's bands."

Yes, the label's Columbia. They do have an outlet here.

### Multi-Afro-Cuban

VOGUE has two Afro-Cuban records lined-up for release in the near future. One is "Bongo Blues"/"King's Spinner" from the King label.

All the percussion parts on "Bongo" were recorded by Chico Hamilton, who accompanied Lena Horne during her London Palladium stint. Multi-recording is the explanation.

Also due for release is "Cubop City" by Machito and his Afro-Cuboppers. This two-part record, originally issued on Roost under Howard McGhee's name, features McGhee and tenorman Brew Moore.

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## WIEDEMANN on GRAHAM on GETZ

KENNY GRAHAM'S Stan Getz massacre ("MM," 11/8/51) incites me to elaborate on a few of the statements in my article in the August 4 issue.

"... he doesn't interfere with my feelings," states Kenny Graham, writing on Getz, and goes on to say that "Getz's tenor is inevitably calm and calculating."

I wish Mr. Graham had been able to hear (and see) Getz when he played a concert in Hälsingborg, Sweden, last March. Getz was evidently intensely concentrated on, and absorbed by, the music. He played with his eyes closed most of the time, with all signs of a high degree of inspiration. He certainly did not seem to be "calculating," and I hardly understand how his records—with all their sudden and unexpected melodic twists—can give somebody that impression.

Concerning the question of tone: I wonder if most people acquainted with the work of these artists won't admit that of all the tenormen of the Lester Young school, Getz is the one who has created the most personal style, as far as tone, rhythm and melodic variations go. While it is quite easy to distinguish Getz from Messrs. Ammons, Gordon, Gray, et al., it is not always easy to tell these from each other.

### The autumn JATP

ROY ELDRIDGE has been signed by Norman Granz for his next "Jazz at the Philharmonic" concert tour unit, which goes out on tour on September 14.

Others in the unit are Ella Fitzgerald, Ray Brown (who has reconciled with Ella after the recent separation), Hank Jones, Bill Harris, Lester Young, Flip Phillips and another tenor man, plus an as yet unselected drummer.

Oscar Peterson will also go out with the unit if his permit difficulties are straightened out. He was supposed to open recently at Birdland, but had to cancel at the last moment when the Canadian authorities held up his visa. He has been unable to get back into the U.S. for several months.

The points which, because they are found together in Getz's music, make him such a good musician, are, in my opinion:

1. He has a real personality of the unpretentious kind.
2. He is a melody transformer, though, of course, not to the degree of an Armstrong or a Parker.
3. There is always something happening when he plays, be-

cause of his flair for melodic variations.

4. His music "really swings," as even Mr. Graham confesses.

5. He has brought such melodic material to jazz, both new and old, but so often forgotten.

Of how many musicians, especially white ones, can this be said?

Let me add, though, that I am far from considering Getz the best of the tenormen. I happen to prefer Hawkins and Lester Young.—Erik Wiedemann, Charlottenlund, Denmark.

### Moody and Matrix

I HOPE that Steve Race's opening of the NFJO/Modern Jazz controversy will not bring forth a further spate of correspondence on the subject, as I am quite sure that all the main pros. and cons. have already been adequately debated.

If my original letter was "based on... many misapprehensions," I think Mr. Race might have quoted more than one of them: that a considerable number of modernist musicians were, in fact, contacted in connection with the Festival Hall concerts.

I can well believe that some of the men listed asked "a fantastically high price" for their services, but others who have not yet attained the Upper Brackets would have been welcome. James Moody, for instance,

would probably have come over from France at a total cost not exceeding the price of a transatlantic air ticket!

As a footnote, may I confirm that that remarkable discographer, Alun Morgan, was quite correct in stating that Charlie Parker's "Cheryl" does come from the "Bud Powell" date, despite Mr. Jackson's scepticism.

The British Savoy "O" series matrix numbers are false, and correct details are as follows:—

S3420 Donna Lee.  
S3421 Chasin' The Bird.  
S3422 Cheryl.  
S3423 Buzzy.

—Mike Butcher, London, S.E.6.

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Laurie Henshaw's 'POPULAR' REVIEWS

An unknown trumpet player—but that man can certainly play!

HADDA BROOKS
Man Plays A Horn
All I Need Is You
(London L865)

I HAVE been unable to find out the name of the trumpet player on "Man Plays A Horn," but, whoever he is, that Man certainly can play.

His tastefully phrased intro., obligato playing and solo work considerably enhance the appeal of this reflective vocal performance by Negro pianist and singer Hadda Brooks.

On the reverse, another unnamed background boy—a guitarist this time—contributes discreet fill-ins that will be a sheer joy to those who revel in the near-defunct style of accompaniments favoured by plectrists Carl Kress, Dick McDonough and George Van Eps.

I have always considered that acoustic guitar playing is ideally suited for this type of intimate vocal performance. A pity we don't hear more of it these days. Make a point of hearing these titles. They're well worth a spin.

DAVID ROSE AND HIS ORCHESTRA
An American In Paris
Liza
(MGM 420)

THIS recording of "An American In Paris" is a truncated version of the composition written by George Gershwin in 1928.

As the work, which sets out to create a musical picture of the composer's own experiences in Paris as a boy, normally runs to four sides, it is self-evident that David Rose had to choose the motif most suited for presentation on one side of a 10-inch recording.

Understandably, he has selected the central "blues" theme, which is said to express Gershwin's longing to return to his homeland.

The air of nostalgia inherent in the theme is captured to admirable effect in this interpretation, which, like his recording of Robert Farnon's "Portrait of A Firt" (reviewed 25/11/50) again demonstrates David Rose's mastery of light, descriptive music.

The piece is played with the precision and tonal command one expects as a matter of course from those American leaders who specialise in this type of programme music.

The colourful orchestration of Gershwin's "Liza," which again features brilliant string playing (both pizzicato and arco), plus a haunting passage by muted trumpet, likewise makes this side an enjoyable listening experience.

JIMMY YOUNG
Too Young
How Can I Leave You
(Polygram P1013)

JIMMY YOUNG (understandably, perhaps!) sings "Too Young" with a wealth of feeling.

The attractive melodic content of this hit ballad is further emphasised by Ron Goodwin's sympathetic orchestral accompaniment.

Jimmy and the orchestra again acquit themselves with distinction on the backing, another ballad of romantic appeal.

BILLY ECKSTINE
I'm Yours To Command
What Will I Tell My Heart
(MGM 399)

"I'm Yours To Command" (not to be confused with the Bing Crosby title "At Your Command") was composed by Russ Columbo, the American bandleader who accidentally shot himself dead when cleaning a gun on September 3, 1934. (I here give due credit to discophile Brian Rust, who reeled off the date of Columbo's death with as much speed and certainty as "memory man" Leslie Welch supplies his sports quiz answers over the radio.)

This attractive tune and the equally effective backing are sung with the emotional intensity and vocal artistry that have made Billy Eckstine a pin-up boy with bobbysoxers—and, I may add, many musicians—on both sides of the Atlantic.

The orchestra on the first side is conducted by Pete Rugolo; that on the reverse by Russ Case. Rugolo's accompaniment, which features a particularly dramatic and well conceived in-

tro., is the more stimulating, but Russ Case deserves praise for demonstrating that a slow-moving orchestration can still be played with immense lift and beat.

RAY ANTHONY AND HIS ORCHESTRA
Stardust
Vilia
(Capitol CL13565)

RAY ANTHONY is so much on a Miller kick in these recordings one almost feels some label acknowledgement was due to the late and great leader of the AEF band.

However, while Miller devotees may be disinclined to overlook what they may regard as something akin to musical plagiarism, they will surely concede that the Anthony Orchestra plays with a precision and finesse that is in no way inferior to Miller's performances of the same tunes.

Anthony has a fine band. If only he were a trumpeter in the same class as Randy Brooks, these sides would be perfect examples of commercial dance music.

However, even though in "Stardust" his trumpet tone is a trifle thin (at times, he almost sounds like Harry James), the ensemble work of the band warrants five-star rating.



Billy Eckstine

Hamburg is Germany's new disc centre says Dietrich Schultz-Kohn

SINCE Berlin lost its pre-war significance as the German capital, the German phonographic industry has dispersed to the four winds.

Deutsche Grammophon moved to Hanover—where its factory was originally established in 1898—Electrola (corresponding to English HMV) has moved to Nürnberg, and Lindström has remained partly in Berlin and partly out-posted to Nürnberg.

Telefunken, worst off of all, lost everything except the stock of matrices with which they made the deal with American Capitol.

This year, Hamburg has established itself as the new capital of the German phonographic industry—although it cannot replace Berlin, where there used to be all the great orchestras, artists, agents, publishers, broadcasting stations and other connections.

A new label

A newcomer is the Philips label, which was founded last year as a subsidiary of the Dutch Philips. This firm has bought Decca records in Holland and Polydor in Paris and issues the records in Germany under its own name.

The latest move to Hamburg is that of Telefunken—under the new name of Teldec, since the amalgamation with English Decca.

This month, Deutsche Grammophon opened a special office in Hamburg to make recordings and for building up the special repertoire which is released under the Polydor label.

The classical repertoire (Grammophon label) and foreign repertoire (Brunswick label), as well as the "Archiv" series of pre-classical musical works, are still dealt with from Hanover.

It is interesting to note that Deutsche Grammophon, which had the famous HMV dog trademark since World War 1, has now sold this to Electrola, an EMI subsidiary—retaining only the words "Deutsche Grammophon Gesellschaft" as trademark. This saves the company the trouble of keeping two stocks: one for the German market with the dog, one for export.

One of the reasons for these recent developments is that Hamburg, with one and a half million inhabitants, is the greatest (undivided) city in Germany. The biggest German network, called NWDR (Nord-West-Deutscher Rundfunk) has its headquarters there, with several fine orchestras, soloists and conductors.

Teldec now has its own factory between Hamburg and Kiel. The German EMI group presses in Nürnberg. There remain two

A new herd with Mr. Herman

WOODY HERMAN AND HIS ORCHESTRA

\*\*\*By George (George Shearing) (Am. MGM 51-S-94)
\*\*\*Leo The Lion (Tiny Kahn) (Am. MGM 51-S-101)
(MGM 421—5s. 4½d.)

94—Herman (clart.); Jack Dulong, Phil Urso, Kenny Pinson (trns.); Sam Staff (bar.); Doug Mettone, Roy Caton, Don Ferrara, Johnny Bello (tpts.); Herb Randall, Jerry Dorn, Urbie Green (tmps.); Dave McKenna (pno.); "Red" Wooten (bass); "Sonny" Igoe (drs.). Recorded 14/3/1951. U.S.A.

101.—As above, plus Nick Travis (tpt.). Recorded 15/3/1951. U.S.A.

AFTER his short spell with Capitol (which had been preceded by four years with American Columbia, and before that nine years with American Decca) Woody Herman celebrated the advent of 1951 by going over to MGM.

His first session under the Lion trademark took place on January 9th last.

It brought yet another new herd to the wax. For after what was, I believe, his last Capitol date (on August 15, 1950) Woody again re-formed his band.

Jack Dulong took over Buddy Wise's chair in the sax team; Sam Staff replaced Marty Flax on baritone; Don Ferrara, John Bello and Nick Travis replaced Conti Condo and Rolf Ericson, leaving only Doug Mettone of the 1950 trumpets; trombonist, Urbie Green came in place of Vern Filley; a guitarist, Hy White, was added to the rhythm section.

Apparently Woody believed he now had a line-up he could keep. At any rate, at his next MGM sessions, on March 14 and 15—from which come "By George" and "Leo The Lion"—only three new faces were seen: saxist Kenny Pinson in place of Bob Graf; a fourth trumpet, Roy Caton instead of the guitar; and bassist Red Wooten in place of Red Mitchell.

"By George" is George Shearing's "Bop, Look And Listen"—the number with which he made his debut on MGM over here nearly two years ago.

"Leo The Lion" is a typical Tiny Kahn bop-for-the-ballroom jumper.

While they suggest that the band could be (and may by now have become) the equal of Herman's famous 1945, '46 and '47

aggregations, they also show that, when it made these records, it had yet to reach this stage.

For all its attack, the ensemble seems a little stiff and does not quite ride.

If any one man is at all responsible for this, it is perhaps Sonny Igoe.

Dave Tough and Don Lamond drove the old Herman bands. Igoe tends rather to jerk the reins.

Tough's and Lamond's punctuations were impulsive generators.

Igoe's explosions are exciting in themselves—but their effect on the band as a whole is sometimes more akin to spanners hurled into the works!

Also, the arrangements are nothing out of the ordinary, and the solos could hardly be called inspired.

There is, however, plenty on the credit side.

The three-tenor team, which came about when Stan Getz joined Woody in 1947, and



Woody Herman

"Johnson Rag" is also slow. It's awful, too.

Anything it might have had (after one has discounted the clumsy two-beat rhythm) is negated by the horrible tenor.

GEORGE SHEARING QUINTET

\*\*\*As Long As There's Music (Julia Styne, Sammy Cahn) (Am. MGM 50-S-108) (Recorded 1/4/1950. U.S.A.)

\*\*\*Geneva's Move (Denzil Best) (Am. MGM 50-S-228) (Recorded 5/7/1950. U.S.A.) (MGM 406—5s. 4½d.)

Shearing (pno.); Marjorie Hyams (vib.); Chuck Wayne (gtr.); John D. Levy, Jr. (bass); Denzil Best (drs.).

IT'S the same George Shearing formula yet again—and elegantly as the Quintet still carves it out, it is becoming rather tedious; especially when applied to standards like "As Long As."

It is somewhat less wearying in "Geneva's Move."

The pace has taxed even the usually impeccable unanimity of the Shearing combo and there are traces of raggedness in the first chorus.

But an exhilarating performance of this sprightly Denzil Best original, with its two typically Shearing-esque choruses and good solos by Marjorie Hyams and Chuck Wayne, goes some way to offset the sameness of the procedure.

ERROLL GARNER—PIANO SOLOS

\*\*\*Early In Paris (Garner) (French Vogue S12300) (Recorded 15/5/1948. Paris).

\*\*\*These Foolish Things (Strachey, Marvell) (French Vogue S12301) (Same date). (Vogue V.2026—6s.)

WHEN in Rome do as Rome does—and Erroll Garner's "Early In Paris" is a gossamer ray of dancing sunlight well suited to that mixture of musical sophistication and naïveté found in the salons of Parisian hostesses.

"Foolish Things" is Garner exploring the decorative possibilities of this familiar melody. Like "Early In Paris" it has imaginative and pretty ideas and is another example of his technical wizardry.

Use of the set control to compensate for the rather low volume reveals some surface in "Things." Otherwise the recording is good.

RECORD REVIEWS BY EDGAR JACKSON

resulted in the celebrated "Four Brothers" voicing, is again used. And already the reeds have something of the "Four Brothers" sound.

The band as a whole is well balanced, resulting in what is a surprisingly full and nice tone for a new combination. If it does not exactly ride, it nevertheless kicks.

It has the modern incisive attack.

I'll be surprised if Woody does not knock it into another world beater. The makings of one are already there.

JERRY GRAY AND HIS ORCHESTRA

\*\*Farewell Blues (Schoebel, Mares, Rappolo) (Am. Decca L5783)

\*Johnson Rag (Hall, Kleinkauf, Lawrence) (Am. Decca L6038)

(Brunswick 04731—6s.)

JERRY GRAY still has much the same ideas on arranging as he had when he was writing for the wartime Glenn Miller Band of the AEF.

They come off best in "Farewell Blues"—the Elmer Schoebel-Paul Mares-Leon Rappolo number written for the Friars Society Orchestra, when they were all in it together in the early 1920's.

Jerry takes the opus very slowly and, except for one or two sforzando bursts, it's all softly as in that morning sunrise. There is a Miller sound about the clarinet-led close-harmony reeds, and the equally close wa-wa trumpets.

Nicest features of what is a polished, if rather smug, performance, are the pleasant piano decorations and the four bars tenor solo (probably Ted Nash).

Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended August 18 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1. TOO YOUNG (A) Sun
2. MY RESISTANCE IS LOW (A) Morris
3. WITH THESE HANDS (A) Kassner
4. IVORY RAG (A) Macmelodies
5. MY TRULY TRULY FAIR (A) Dash
6. I APOLOGISE (A) Victoria
7. JEZEBEL (A) Campbell Connelly
8. TOO LATE NOW (A) World Wide
9. BE MY LOVE (A) Francis Day
10. ON TOP OF OLD SMOKY (A) Leeds

- 11. THE LOVELIEST NIGHT OF THE YEAR (A) Francis Day
12. UNLESS (B) Francis Day
13. SHOT GUN BOOGIE (A) Campbell Connelly
14. MOCKIN' BIRD HILL (A) Southern

- 15. GOOD LUCK, GOOD HEALTH, GOD BLESS YOU (B) Carolin
16. OUR VERY OWN (A) Bradbury
17. CHRISTOPHER COLUMBUS (B) Campbell Connelly
18. A BEGGAR IN LOVE (A) Cinephonic

- 19. SEPTEMBER SONG (A) Sterling
TULIPS AND HEATHER (B) John Fields
A—American. B—British. (All copyright reserved.)

... and the story behind the tune

From time to time, JOSEPH MURRELLS, author, composer and music's "memory man," will delve into his research files to write a brief note on one of the tunes in the current week's Hit Parade. This week he has chosen:

"THE LOVELIEST NIGHT OF THE YEAR"

MR. MURRELLS writes: Brought back into the limelight through the vocal version by Paul Francis Webster and Irving Aaronson—as sung by Mario Lanza in "The Great Caruso"—this may well reach the top of the Hit Parade.

The tune is, of course, familiar to millions as one of the first they ever learned to play on the piano. It was written well over 50 years ago by J. Rosas (1898-1894)—his only composition to stand the test of time.

Remember its original name? It was the "Over The Waves" waltz.

Advertisement for B & H Clarinets. Features three brilliant British made clarinets: 'Regent', 'Marlborough', and 'Westminster'. Includes a list of 20 top tunes and contact information for Boosey & Hawkes Ltd.

Advertisement for Harry Gold's Arrangement Hawaiian War Chant. Price - 3/- Keith Prowse & Co. Ltd., W.1 GER. 9000

## ROS LAUNCHES NEW BRAZILIAN DANCE—BAIAO

A NEW dance, the Baiao (pronounced "by-ayon") is about to be introduced to Britain by Edmundo Ros. He makes the first recording of this music on Friday next week under the title of "The Happy Bird."

It was in 1948 that, following a visit to the States, Edmundo introduced the Mambo to British listeners over a "Golden Slipper Club" broadcast. Of his new discovery, he told the MELODY MAKER:

"This is Brazil's reply to Cuba's Mambo. For just as Mambo is a sort of jazzed up rumba, Baiao is a jazzed up version of the samba.

"I am confident that it will repeat the immediate success that the Mambo achieved with listeners, dancers and musicians."

American release of his Baiao recording is expected almost immediately.

Edmundo Ros and his Orchestra are appearing in a new British film, "Judgment Deferred," now being produced at Southall Studios.

The film, produced and directed by John Baxter, features the band in several numbers, including "My Favourite Samba," "No, No, Lolita" and "With A Kiss And A Sigh." These have already been filmed.

Stars of the film are Hugh Sinclair, Helen Shingler, Abraham Sofaer, Leslie Dwyer and Bransby Williams.

## The Sidney Bechet Wed



On Friday last, Sidney Bechet raised his soprano sax at the Vieux Colombier in Juan-les-Pins and gave out with his own New Orleans version of "La Marche Nuptiale." He had just wed Elizabeth Zeigler.



French jazz fans turned out in hundreds to make the occasion a landmark in the annals of jazz history. It attracted such celebrities as "Miss St. Tropez" (seen here dancing with one of Bechet's relatives).



It also brought Existence all the way from the colourful and clamorous at Antibes, where

## MIN. OF LAB. OK TWO 'BIG BILL' CONCERTS HERE

BLUES singer Big Bill Broonzy, who arrived in Europe last month and is now playing concerts in the South of France, will visit this country before returning to America.

The Wilcox Organisation, which is presenting Broonzy in two London concerts on September 22, approached the Hot Club of France, and negotiations are now completed.

Moreover, permission has been received from the Foreign Labour Division of the Ministry of Labour for Bill Broonzy to work here on the necessary date.

The singing guitarist (rated one of the finest living blues artists) will star in an afternoon and evening recital at the Kingsway Hall, London.

From Humphrey Lyttelton, just returned from a holiday in France, the "MM" hears that Big Bill and his accompanying band were involved in a road accident recently.

The coach in which they were travelling to the Channel ports overturned.

Broonzy was only slightly bruised, but two of the band—trumpeter Merrill Stepter and tenorist Guy Lafitte—were more seriously injured, and Big Bill was appearing with only a rhythm section.

## This time it's 'Joes for Moderns'

Two Joes lead their groups in tomorrow's "Jazz For Moderns" broadcast—Joe Saye and Joe Muddel.

Pianist Saye will lead his Starlite Room trio; bassist Muddel will head a combo comprising Freddy Syer (alto), Aubrey Frank, Bob Efford (trns.), Hank Shaw (tpt.), Bernie Fenton (pno.) and Tony Kinsey (dis.).

Joe Saye has further airings lined up. On September 1 he shares a noon session with Sid Lipton; a week later, one with Sid Dean, and on September 17 he airs in another "double feature."

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## Andrews Sisters to record 45-min. 'Farewell to Britain'

### Mick Gill cuts four for New Star label

MICK GILL and his Imperial Jazz Band, resident group of the Nottingham Jazz Club, are to cut four sides for the New Star label during September. The New Star records are issued by a local firm, the Bridgeford Recording Service.

For the opening of the new season of the Nottingham Jazz Club, on Friday next (31st), Gill has added a blues singer to his band. She is Chippy Grimes, a student dress designer from Loughborough, who is also a creative dancer and writes some of the songs she sings.

On September 1 the Gill band plays a one-night-stand at the Eagle Flying Club, Tollerton.

### BAKER

(Continued from page 1)

and Kenny announces that he will continue his engagements "under limited circumstances."

The Sextet commenced a ten-day tour on Wednesday (22nd), which will take them to Nelson (Friday), Bedworth (Saturday), Dudley (Sunday) and a week in Scotland, starting at Dingwall on Monday. Kenny will play trumpet as much as his injury will permit.

Other members of his band hurt in the smash were altoist Vic Ash (lacerated nose), bassist Alan McDonald (bruised ankle) and tenorist Jimmy Skidmore (bruised and lacerated arm).

Vocalist Joan Brook suffered a severe blow on the head and was X-rayed for suspected fracture of the skull. Fortunately, no injury was discovered, but Joan felt delayed after-effects of the smash on Sunday night, when the band appeared at the Feldman Club.

She suffered a minor nervous breakdown, but after a few days rest she has now recovered.

### Song for each town visited

THIS Sunday (26th), the Andrews Sisters play their last British stage dates—at Blackpool Opera House. Two days later they record a 45-minute radio programme, "Au Revoir To Great Britain," and then fly to Paris.

The broadcast will be relayed on September 10 (9.15 p.m., Light), five days before they leave Europe for America.

In it, the girls will feature songs having a direct association with the towns they have visited during their stay here.

For most of the numbers they will be accompanied by a specially assembled 30-piece orchestra conducted by Vic Schoen. In the Edinburgh "dedication," however, they will be backed by the Glasgow Police Band, seven times Scottish pipe champions.

### A DYE TO CAST!



Over pianist-vocalist Margaret Mason's blonde head hangs a problem: Should she dye her hair? If she agrees, a part awaits her in a film which is expected to include Hoagy Carmichael among its stars. In any event, Continental cabaret is her next move after 18 months' continual work in London.

### U.S. recording

Only last Saturday this 23-strong combination won the "Gathering Of The Clans" championship at Edinburgh, and they and the Andrews Sisters will feature the song of that name (see "M.M.", 18/8/51).

Earlier, the number will be recorded for American Decca. The master, with a Scottish folk song as backing, will be flown to the States for immediate release.

### Ternent sax leaves after 9 years

Reg Macfarlane has left Billy Ternent after playing flute and sax with the band for over nine years. He is now freelancing around Town.

### Pretty Eyed Baby lands in trouble

Mary Lou Williams and the American Leeds Music Co. have been faced with a \$100,000 lawsuit over her song, "Pretty Eyed Baby."

Snub Mosely, trombonist and bandleader, claims that it was he who was responsible for the title change in the number which became a popular hit as a result of the success of a duet recording by Jo Stafford and Frankie Laine.

Mary Lou had previously cut in another bandleader, Bill Johnson, who changed the title several years ago from the original "Satchel Mouth Baby," and recorded the song on Victor.

Now Mosely claims it was he, not Johnson, who was responsible for the vital two-word change.

### JAZZ DISCMEN HOLD NATIONAL CONTEST

Plans for a nation-wide contest among record dealers are being prepared by the Jazz Record Retailers' Association. Purpose of the contest is the discovery of new ideas for boosting the sales of jazz records.

All dealers interested are asked to send ideas, in not more than 200 words, to the Secretary, 23, Thomas-street, Woolwich, London, S.E.18. Judging will be by an independent panel of experts.

### MAREZ SEPTET ON HOLIDAY DOUBLE



For holiday relief work at Grosvenor House and the Café de Paris, guitarist Bernardo Marez (centre) leads (l. to r.) Billy Stephen, Martin Moreno, Ernie Bragg, Bill Leeming, Les Fierstone and Jerry Michael.

## Kenny follows West End residence with West End residence

KENNY GRAHAM and his Afro-Cubists return to Town on October 8 after a four-week season at the West End, Edinburgh, and will then go into another West End residency—at Studio '51 (writes Mike Nevard).

The band will be engaged on a weekly salary basis and will appear at the British "Birdland" three nights a week.

The booking of Graham is only part of the '51's new plans. Extensive internal alterations are to be made to the premises for the Afro-Cubists' opening; the band is to be equipped with new uniforms.

The Ronnie Ball Trio will still appear frequently at the Club, as will other guest bands.

Further plans include a Studio '51 provincial tour with country-wide bookings.

## Ellis Jackson joins 'Kiss Me, Kate' cast

Ellis Jackson, former trombonist and tap dancer with Billy Cotton, went into the London production of "Kiss Me, Kate" as a dancer on Monday last.

Ellis was with Billy Cotton for 19 years. He left early last year to open his own dancing school.

## Shepherd joins Daniels

Paul Simpson, clarinetist with Joe Daniels' Jazz Band, has now left the group, and is replaced by Dave Shepherd.

## DALLAS

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## DALLAS

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# 'ing-exclusive 'Melody Maker' pictures



Musicians and their instruments "of Paris to join in the procession to the Town Hall ceremony took place.



Heading the parade, which included bands, dancers and horse-drawn floats, was this 30-foot long saxophone model devised by followers of all types of jazz as tribute to the Master of the Soprano.



After the ceremony there was dancing in the streets, and Bechet opened the ball with famous French comedienne Mistinguette to the tune of "Will you dance, dear grandmother" while the fans applauded.



And here is the proud and happy pair. They first met as long ago as 1928 in a show in which Bechet starred. Now, after 23 years, they are wed—and the wedding has made history in jazz.

## Not one dance band at the National Radio Exhibition

NOT a single dance band is listed among the array of well-known British and Continental artists scheduled to appear at the National Radio Exhibition, which opens next Wednesday (29th) at Earls Court (writes "Scanner").

### Special studio

This, despite the fact that the BBC is again supporting the Exhibition to the tune of some tens of thousands of pounds.

It has built a special combined TV and sound-radio studio 90 ft. long, 60 ft. wide and 25 ft. high, description of the technical innovations of which would alone fill nearly a column of the "MM."

Nevertheless, the only introduction of dance music in any shape or form will be when

Stanley Black's BBC Dance Orchestra is heard in next Thursday's "Happy-Go-Lucky"—which will be broadcast from the Exhibition—and the studio groups directed by Eric Robinson which will be heard in all the TV programmes calling for any form of musical accompaniment.

The only popular music artists so far announced with whom "MM" readers are likely to be at all familiar are the Five Smith Brothers, the American Mack Triplets and Betty Driver.

### AMBROSE SAX LEAVES

Sax notability and ex-Squadron-aires altoist Tommy Bradbury has left Ambrose's orchestra at Ciro's Club. He is currently free-lancing around town.

## THELONIUS MONK ARRESTED ON DRUG CHARGE

### Bop pioneer 'threw heroin'

THELONIUS MONK, the eccentric pianist, who claims to have played bop since 1932, has been arrested and charged with illegal possession of narcotics. He was held in Felony Court, New York City, in \$1,500 bail on Thursday last week. The trial will be held in Special Sessions shortly.

### Deeps wax Royal Birthday Disc

The Deep River Boys open at the London Palladium on Monday (27th) for a two-week season.

Last Monday, they made a special record which they sent to Princess Margaret for her 21st birthday. One side conveyed greetings from 15,000,000 American Negroes. On it, the Deeps sang "Happy Birthday" and "Loch Lomond." The reverse was a recording of "Too Young."

### TANNER SISTERS IN MOONLIGHT MATINEE

The Tanner Sisters and Ben Oakley and his Orchestra are among the artists appearing with Tommy Trinder for a special Moonlight Matinée at Southend Odeon on September 7.

### Cafe Anglais renew Alan Kane contract

Alan Kane, who commenced with his own orchestra at the Cafe Anglais early in April, has just received a renewal of contract which will keep him at the Leicester Square resort until well into 1952.

As a result of Billy Ternent and his Orchestra coming to town for their part in the BBC Carroll Levis show, Alan Kane and his Orchestra are again deputising at Butlin's Clacton Holiday Camp each Sunday.

### Burns 6 first in Howerd dances for the troops

TITO BURNS and his Sextet will launch a series of dances to be sponsored by comedian Frankie Howerd for isolated Service camps on Salisbury Plain. The series will run through the week commencing October 1.

Other name bands are to be booked, and plans are being made to continue the idea through the winter months.

Stanley Dale is combining with Howerd in the presentation of the series.

### Pia Beck loses 2 from her Trio

Dutch girl pianist-leader Pia Beck loses the two members of her Trio, Carel de Vogel and Fred Loggen, on September 15. The boys have been with Pia since the formation of her Trio in 1949, and were with her on her English visits.

Pia's plans for their replacement are not known as we close for press.

Both Carel and Fred will be joining the Guus van Maanen Trio, replacing guitarist Herman Vis and bassist Henk Scheffer, respectively. The Guus van Maanen Trio is at the Flying Dutchman in Amsterdam and is at the moment accompanying English coloured girl vocalist, Mona Baptiste.

Following her Amsterdam appearances, Mona will visit Brussels, Paris and Rome.

### DAVE TOFF GOES INTO ACTION



At the opening of the David Toff Music Publishing Co., on Monday (20th), vocalist Ken Crossley and his wife, Josephine (ex. r.) came along to wish good luck to Dave and his wife, Barbara (centre). On the left are Jack Moss, Cyril Baker and Josephine Thatcher, Dave's staff, who came with him from Southern's.

## Bands prepare for the seven Area Finals

ON Thursday this week, August 23, the curtain went up on the penultimate stage of the MELODY MAKER's great 1951 season of Dance Band Contests. The first of the seven Area Finals took place at the Grand Casino, Birmingham, and ran from 7.30 p.m. till after midnight, with supporting music supplied by the bands of Freddie Barratt and Mannie Berg.

Now quickly follow the six other Area Finals—the South Britain (Eastern Region), the All-Scotland, the North Britain (Western Region), the South Britain (Western Region), the South Britain (Southern Region) and the North Britain.

From out of these Contests, spotlighting the pick of the country's semi-professional bands in each area, will emerge the finalists who will take the stand for the mammoth annual contesting event at Belle Vue, Manchester, on October 14.

### Terry Brown leaves Sharon Sextet

Trumpeter Terry Brown has left the Ralph Sharon Sextet. His future plans are uncertain, but he hopes to secure a resident job in Town.

He has recently been playing dates with the Kenny Graham Afro-Cubists.

### LYCEUM BASS WANTED

Bandleader Matt Moors, at the Lyceum Dance Hall, Strand, London, urgently requires a bass, doubling vocals. Applications should be made direct to Matt Moors at the Lyceum.

Preference will be given to a bassist with a good knowledge of Latin-American music.

### MENALDO MELODY



Billed as Menaldo and his Orchestra, violinist Ray Millar (above) is now playing at the Bristol Grill, W., with a five-piece.

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# If you want a flute as your doubling instrument...

OF all doubling instruments, the flute must rank as one of the most difficult. I say this after years of experience as a reed player—and flautist.

What, then, is the best course of action to be taken by the reed player who has decided to take up flute as a double?

The first step, I think, is to get the best possible instrument—even if this means getting it first and affording it afterwards.

The second step is of vital necessity. This is to get some practical instruction on forming the embouchure—this is to lay the foundations of good tone and attack.

The next move is to learn something of the basic principles involved in flute playing, for irreparable damage can be done to both instrument and the player if this is ignored.

The last is intelligent practice of the right sort of studies for developing tone and technique and strengthening the embouchure.

Readers may think that people who talk of buying the best possible instrument are smugly offering a counsel of perfection. The reed player anxious to make a start on flute may feel that any sort of instrument is good enough at first, especially as he intends to get a better instrument directly he attains proficiency.

But the experienced player knows that the cheap instrument is going to be blamed for the inability to produce bottom notes, faulty pitching of top notes, and poor tone. This may create a psychological barrier, the student assuring himself that everything will be fine when he gets a good instrument, whereas in actual fact the faults may lie with himself.

## Choosing it

In choosing a flute, the makes listed here may be helpful. Flautists as a whole are a very conservative body of people with very definite views about their own instruments and a leaning towards tradition and orthodoxy. There is, therefore, always keen controversy whenever the merits of different makes are discussed.

However, I'm not going to be hidebound about makes. There are several reputable firms. Rudall Carte and Co. have been established for a century and a half, and their instruments are known and used throughout the world. I use this make myself and favour a thin, silver head on cocus wood.

Morley, Ltd., are specialist craftsmen in making and repairing flutes and are respected among flautists.

Messrs. Boosey and Hawkes have for many years supplied bands and orchestras with flutes and piccolos and are a reputable firm.

The house of Selmer has a very large English and Continental following, and offers a wide range of instruments of excellent workmanship.

Messrs. William Haynes have been making flutes in Boston, USA, for nearly a hundred years, and their flutes are widely used by North and Latin-American



## ...ROBERTO TAYLOR tells you how to set about it

flautists. They are difficult to obtain in this country.

On the Continent, Messrs. Louis Lott, of Paris, have a high reputation.

The price of a flute worthy of the labour that a keen musician will put into his study may be anything between £20 and £100. Geoffrey Gilbert, principal flautist with the BBC Symphony Orchestra uses a platinum flute which is insured for £900.

The type of flute or style of key mechanism are both debatable points. There are six models still in use: the old system of 14 keys; the Radcliffe model with closed G sharp; the Guards model with closed G sharp; the 1867 patent by Carte and Boehm with open G sharp; the Rockstro open G sharp model; the Boehm system with open or closed G sharp.

## The systems

All these are in cocus wood, with silver keys, silver throughout, or metal alloy.

Tradition dies hard, but it may safely be said that Boehm system flutes are the general choice of flautists today.

To those who play the saxophone, the closed G sharp (little finger, left hand) is a familiar fingering, so the natural tendency would be to match up with a closed G sharp Boehm flute.

I must state, though, that there are many doubling musicians who use the open G sharp.

Whether one wishes to become an orchestral doubling flautist, a dance band doubling flautist, or even to emulate the prowess of Geoffrey Gilbert, Arthur Clegghorn and the late Esy Morales, the fundamental playing prin-

ciples laid down by Messrs. Boehm, Rockstro and others still apply.

Having bought a flute in which you have confidence, you should instil once and for all time in your mind the fragility of the instrument compared with a saxophone or clarinet.

Unless you do, damage may be done at the outset by careless handling when assembling the instrument.

## Delicate work

Never grasp a flute by the centre when fixing the head-joint to the body. The delicate keywork will undoubtedly be crushed by a firm right-handed grasp and the rods and trill keys put out of alignment.

The correct procedure is to use a two-fingered grip above the D/D sharp trill keys at the top of the flute. For this, the base of the thumb and the forefinger should be utilised.

Then, push the head-joint into the body, first making sure that the corking is well greased. The foot-joint should be held at the base below the keys in the same manner in the right hand. The now assembled head-joint in the left hand can then be pushed firmly on.

Correctly assembling the flute at the beginning until the habit is established will save you pounds.

The flute will require lining-up so that the embouchure, or mouth-hole, is in line with the centre-holes of the body, and the rods are turned slightly out from the centre of the middle joint key-work.

Now look along the flute from

the foot-joint as you would when sighting a rifle, and note that the line-up is correct, and then the instrument is ready to be played—but comfortably.

There is a correct psychological outlook to flute playing and, indeed, to every musical instrument. The student must develop a "superiority complex" toward it.

He can do this by learning its mechanical structure and the production of sounds on the instrument.

This idea may seem odd, but, believe me, it is necessary to have the utmost confidence in yourself if you are to develop along the correct lines. And a close study of the flute will help to breed that confidence.

Two instructive books are "The Flute" by Richard S. Rockstro, and "The Flute and Flute Playing" by Theo. Boehm.

These embrace acoustics, propagation of sound, tone, key mechanism, scientific study of wood and metal flutes, and a his-

## TECHNICAL PAGE

tory of flute playing and players since 1640.

There is an immense library of works on the instrument, many written by eminent flautists of several nationalities. The following is my selection—all books that the learner should obtain: "Practical Tutor" by Otto Langey (Boosey and Hawkes); "High Note Studies," by Daniel S. Wood (Rudalle Carte); studies by Leo Lorenzo, Luigi Hugues and Bricealdi (Ricordi); "Scale Exercises," by A. P. Vivian (Rudalle Carte); and any of the works by Boehm, Hugot and Drouet. If you have a teacher, he will no doubt name others—equally as good.

## MOUTHPIECE QUERY

answered by JIMMY STAPLES

I AM using a white mouthpiece bought with my instrument just over a year ago.

I now find that when I tighten the bottom ligature screw and leave the upper one comparatively loose, I can obtain a tone more easily.

Am I right, then, in assuming that, by using a more open lay with, perhaps, a softer reed, I would benefit as far as easier tone production is concerned?

I should also like to know how to treat the wood of the clarinet. —Marcus Vaux, Swindon.

very close lay could be equally suitable.

Mind you, I am not recommending these combinations: they are a matter for the individual to decide.

It is a pity that we haven't been told what lay the reader is using. It might be long and open, in which case untold damage might be done if I advised him to change it for an even longer lay.

His best course of action is to try to see a teacher or experienced local player and get an opinion. Whatever he does, I must warn him not to try to re-lay the mouth himself. This is a job for an expert.

The wood of the clarinet should be treated with linseed oil every few weeks. Be careful not to overdo this, for a little goes a long way and might get on the pads and make them stick.

WHAT happens in the case of this reader is that, by tightening the bottom screw and leaving the top one loose, he is not opening the lay but lengthening it.

Possibly, then, a longer lay will be more suitable for him.

But he should bear in mind that this small indication is not really sufficient grounds for changing his mouthpiece.

His difficulties might be caused by other things: wrong strength of reed for his particular mouthpiece, or wrong blowing methods.

It must be understood that a very soft reed with a wide open lay might give good results. Conversely, a hard reed with a

## CONTEST FIXTURES

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, 61-62, Wind-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.

Organiser: Mr. Clement Millard, Westgate House, 6a, Fenkie-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.

COMPLETE LIST OF 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 Quarmby 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.

MANCHESTER.—Thursday, September 6 (7.30 p.m.-1 a.m.), at the Ritz Dance Hall, Whitworth-street West. THE NORTH BRITAIN (WESTERN REGION) AREA FINAL. House Bands—Harry Bostock and his Orchestra, Les Bayliss and his Boys. Price of tickets 3/8, obtainable in advance from the Ritz Dance Hall.

WESTON-SUPER-MARE. — Tuesday, September 11 (8 p.m.-1 a.m.), at the Winter Gardens Pavilion. THE SOUTH BRITAIN (WESTERN REGION) AREA FINAL. House Band—Vernon Adcock and his Orchestra. Price of tickets in advance 4/-, obtainable from Booking Office, Winter Gardens Pavilion. Price of tickets at doors 5/-.

STREATHAM (London).—Thursday, September 13 (7 p.m.-midnight), at The Locarno, 158, Streatham-hill. THE SOUTH BRITAIN (SOUTHERN REGION) AREA FINAL. House Bands—Sammy Ash and his Ballroom Orchestra, the Billy Harrison Quartet. Price of tickets 4/-, obtainable in advance from The Locarno Ballroom.

LEEDS. — Thursday, September 20 (7.30 p.m.-1 a.m.), at The Locarno, County Arcade, Briggate. THE NORTH BRITAIN AREA FINAL. House Bands—The George Murphy Orchestra and the Tommy Allan Trio. Price of tickets 3/-, obtainable from The Locarno Ballroom.

THE 1951 "MELODY MAKER" ALL-BRITAIN FINAL WILL BE HELD AT THE KING'S HALL, BELLE VUE, MANCHESTER, ON SUNDAY, OCTOBER 14, 1951.

## CONTEST RESULT

### Swing Stars win Severn Estuary

THE Winter Gardens Pavilion, Weston-super-Mare, was again the scene of the Severn Estuary Dance Band Championship, and on August 15 attracted the usual mixed crowd of holiday-making sightseers, dancers and band supporters.

It also drew five good-standard groups, all of which fell into the small-band category.

They were competing for the silver challenge trophy donated by George Locke, the MELODY MAKER Winners' Bannerette, and the Emblem of Success—the last a block to be used in the general lay-out of a band's headed notepaper and an impressive symbol of ability.

The most unusual instrumentation was that of the Clubmen Quintet, of Bridgewater—comprising two tenors and three rhythm.

However, intelligent scoring enabled the Clubmen to extract a great deal of interest from such an unpromising line-up, and the general standard of the band was good enough for a fairly close second place.

## Conviction

The group which beat them for major honours—The Swing Stars from Bristol—played in modern style with beat and conviction, and fully earned its placing.

The judges were unable to separate The Clambake Six and the Frank Evans Quartet, and these two Bristol outfits shared third place.

One of the weaker points in the Evans band's performance was the lack of balance between the tonal quality of the piano and guitar. The electric guitar was producing a "thick" sound, whereas the piano, normally a much harder-sounding instrument, had this effect accentuated by use of amplification.

The Contest was presented by the resort's Director of Entertainments, Mr. Isaac Davies, while the on-the-spot organisation was in the capable hands of Pavilion manager Douglas Ashman, who also compered the show.

Les Tenby made a very efficient band marshal.

Sustaining music between competing bands was provided by the excellent house band under the direction of Vernon Adcock.

## 1951 SEVERN ESTUARY DISTRICT CHAMPIONSHIP

Judges: Leslie Evans, Maurice Burman For the "MM"; Tony Brown

Winners: THE SWING STARS (tenor, trumpet, piano, bass, drums). All coms. to P. Olds, 16, Monks-road, Bishopston, Bristol 7.

Second: THE CLUBMEN QUINTET (two tenors, piano, bass, drums). All coms.: Donald Green, 54, Provident-place, Bridgewater, Som.

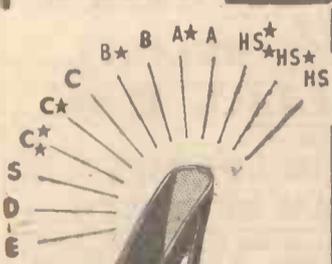
Third place shared by: THE CLAMBAKE SIX (trumpet, alto, tenor, piano, bass, drums). All coms., D. Griffin, 21, Julius-road, Bishopston, Bristol 7, and

THE FRANK EVANS QUARTET (piano, guitar, bass, drums). All coms.: Frank Evans, 19 Victoria Park, Fishponds, Bristol.

Individualist Awards for: Trumpet (Jeff Parton), Piano (Ken Redwood), Drums (Peter Olds)—all from The Swing Stars; Tenor (Jack Chesser), Clarinet (Mervyn Bamsey)—both of the Clubmen Quintet; Bass (Norman Cole)—of The Clambake Six; Alto (Leslie White)—of Roy Harrup and his Embassy Orchestra; Guitar (Frank Evans)—of the Frank Evans Quartet.

Non. Mentions for: Tenor (Jack Fear)—of The Swing Stars; Trumpet (Ken Farmiloe), Drums (Syd Barnes)—both of the Clambake Six; Clarinet (Leslie White), Guitar (Cyril Towns-ent)—both of Roy Harrup and his Embassy Orchestra; Piano (Raymond Batchelor), Bass (Maurice Everson)—both of the Frank Evans Quartet.

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The sponsors of the directory—which will also include a musicians' diary—estimate that there are at least 2,500 traditional style instrumentalists in the British Isles. There is, however, no list to which promoters or band-leaders can refer when bands or musicians of this type are specially required.

The publishers urgently desire all interested musicians to furnish their particulars for inclusion in the directory right away. Forms for this purpose, and further details, will be supplied from 16, Cobden-road, Leytonstone, London, E.11.



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# One hundred inches of Dixieland

## MAX JONES reviews ten sides by the Bells, finds them solid—but stolid, too!

**GRAEME BELL AND HIS DIXIELAND JAZZ BAND**

- Panama Rag/Riverside Blues (Supraphon C23172)
- Czechoslovak Journey/Fidgety Feet (Supraphon C23173)
- Sister Kate/Dallas Blues (Supraphon C23174)
- Walking Wenceslaus Square/Just Gone (Supraphon C23175)
- Blue Tongue Blues/Willie The Weeper (Supraphon C23177)—each 6s.

Roger Bell (tp.); Ade Monsborough (trb. and cl.); Don Roberts (cl.); Graeme Bell (pno.); Jack Varney (bjo. and gtr.); Lou Silbereisen (bass); Russ Murphy (drs.). 23172/3/4/5 recorded in Lehen, Prague, 23/9/47 (except "Just Gone," recorded 13/11/47).

"Blue Tongue Blues," by Monsborough (cl.); Murphy (washboard); Varney (bjo.); Silbereisen (tuba) only; "Willie The Weeper," by Roberts, R. Bell, G. Bell, Murphy (drs.) only. Recorded Prague, 13/11/47.

**THIS** batch of Bells—five of the seven records released in Czechoslovakia—was among the first consignment received here for national distribution by Collet's, Ltd., who are permitted under the British-Czechoslovak Trade Agreement to import a large quantity of records from the Supraphon Corporation of Prague.

To most British Bell-men, the sides are well known. And they are reckoned to be the finest and best-recorded of all the band's discs.

Graeme remembers the fine studio in Prague, a good and co-operative recording staff, and excellent microphones and other German equipment.

### Balance

Certainly the balance and the whole recording technique sound first-rate, as on all the Supraphons I have heard (there are many interesting examples of folk music in the catalogue).

In the main, though, the performances do nothing to raise my blood pressure. All are keen, some reasonably competent; a

few are illuminated by touches of inspiration.

At its best, the music is tasteful and tuneful, as exemplified by the easygoing blues original, "Walking Wenceslaus Square." The general level is one of steady, solid music-making that never comes near combustion point.

At the time the discs were made—on the band's first visit to Europe—the Bells had won a reputation for jazz technique. And in contrast with most of the home-grown revivalist talent they did sound pretty efficient.

### The faults

The records show plenty of faults, however; faults of pitching and harmony, some wrong 'uns, and rather shaky tone in the clarinet department.

There is not enough fire or fluency to keep me going through the hundred inches of Dixieland.

The band had a good rhythm section and it emerges with clarity on most of this Czech wax. But often the beat has stolidity as well as solidity.

"Wenceslaus Square" and "Just Gone" strike me more favourably than the other couplings. The blues is pleasantly restrained, while the stomp—which starts off a little sour and lumpy (this one is tuba-based)—works up a decent, lightweight swing when Monsborough takes to second clarinet.

### Hearty

"Panama" has rough, hearty ensembles and fair solos by piano and clarinet; its backing, "Riverside Blues," is slightly sad. "Czechoslovak Journey," another original, is clearly played but unexciting.

"Fidgety Feet," a tune which depends much on the ensemble presentation of its familiar march themes, proceeds lustily along the well-worn path. But there are not, I think, enough new ideas in the routine or breaks to make it a worthwhile companion to the Bob Cats' version on Decca F6704.



Ade Monsborough

"Dallas Blues" is very much better. Melodically played throughout, it has telling trombone answers to Roger Bell's first vocal chorus, a powerful trom-

bone solo, and a well-formed trumpet chorus.

The back is less good. It being "Sister Kate," I bet six-to-four (when I first heard it) there would be a vocal. There was, and it made two too many so far as I, and these five records, were concerned.

Quartets of widely different make-up are heard on the last coupling. Ade Monsborough's "Blue Tongue Blues" features his clarinet against washboard, banjo and tuba. It is quiet, thoughtful music abounding in good intentions which Monsborough cannot quite carry out.

His playing lacks certainty, and there are many sour spots. A banjo solo with spoken comments attempts to graft a plantation atmosphere on to the Australian jazz—unsuccessfully for me, at any rate.

### Pleasant

"Willie The Weeper," always a pleasant number, goes along in a light, unpretentious way. Bell's piano fills out the two-man rhythm nicely and the whole side is workmanlike if unexceptional.

Again, an attempt is made to talk-up the temperature instead of letting the playing speak for itself. The final choruses feature neat duetting by Roger and Don Roberts, though the latter doesn't seem to have enough chords at his disposal.

## COLLECTORS' CORNER



Edited by Max Jones and Sinclair Trail

To sum up my impressions: I find most of these uneventful, perhaps because the absence of individual brilliance robs the music of surprise and those moments of "sunshine" which make for lasting pleasure.

### Spontaneous

On the other hand, there is a spontaneous feeling about much of the playing which is less in evidence on today's Bell recordings. I believe that then, as now, it was hard for this band to impress its most likeable qualities on wax.

\* Collet's, Ltd., Record Distributors, 48, Woburn-place, London, W.1.

# Church rock by Harald Grut

**THE** recent interest in the American Negro's religious music is most gratifying to those who—like myself—have for a long time realized that this type of music, so closely related to jazz, is one of the most beautiful and moving manifestations of contemporary folk art.

For it may mean that the British record companies will make some of the many wonderful gospel recordings of their American affiliates available over here.

It should be pointed out, however, that not all recordings of this type of music are of the same authentic and cultural value. Many of them are too obviously aimed at the entertainment market, and should be avoided.

The object of this piece is to bring some of the most noteworthy examples of this type of music to the attention of your readers. I am thoroughly familiar with all the records mentioned below and can vouch for their authenticity and intrinsic beauty.

And—what is more—they are all available to British labels. Is it too much to hope that some of them may subsequently become available here?

### Authentic

M-G-M have access (as you have already pointed out in the CORNER) to some marvellous sides by Rev. Kelsey and his Congregation, said to be taken directly from a broadcast. I do not know whether this is actually the case, but it may explain the fact that these sides contain some of the most authentic preaching and congregational singing ever put on wax.

Rev. Kelsey preaches and leads the singing in a forceful and overwhelmingly intense voice with strong emotional appeal, and the congregation responds magnificently—accompanied by hand-clapping and assorted instruments, of which a trombone is not the least wonderful.

I know of five records by Rev. Kelsey and his congregation (more may have been issued) as follows:

M-G-M 10250.—Little Boy/Lord Send The Rain (sung by Lena Phillips of Rev. Kelsey's Congregation).

M-G-M 10303.—Evening Prayer/Tell Me How Long.

M-G-M 10429.—The Storm Is Passing Over/I'm Striving To Make It To The Promised Land (Lena Phillips).

M-G-M 10568.—Heaven Is Mine/Al. That I Have Is Jesus (Lena Phillips).

### CORNER FORUM

**FOR** all big band jazz lovers—and Benny Goodman fans in particular—there is great news.

Benny recently cut two sessions with a big band for Columbia.

The complete personnel was: Butterfield, Griffin, Jimmy Maxwell and Al Stewart (tp.); Wil Bradley, Cutty Cutshall and Lou McGarity (trb.); Goodman, Hymie Schertzer, Al Klink, Richman Peanuts Hucko and Art Drelinger (reeds); Stan Freeman (pno.); Bob Haggart (bass); Johnny Smith (str.), and Terry Snyder (drs.).

The arrangements were by Fletcher Henderson—written a couple of years back, but never used.

Titles of first session, 26/4/51, were: "South Of The Border," "Mean To Me," "Muskrat Ramble," and "Down South Camp Meeting."

The same personnel, three days later, waxed "King Porter Stomp," "Wrappin' It Up," "Lulu's Back In Town" and "Stardust."—Douglas F. Rice, Westgate-on-Sea, Kent.

M-G-M 10797.—I'm A Soldier/After A While (Lena Phillips).

There is nothing to choose between these sides, although my preference would be "Little Boy," and "I'm A Soldier" but this may be purely a matter of personal taste. (Music of this type cannot be graded into "good," "better," "best" brackets; it must be taken on its authentic and emotional value alone.)

### Sincere sides

The sides by Lena Phillips are obviously sincere, but she has not got the personality appeal of Mahalia Jackson or Sister Rosetta, and suffers by comparison. Her four sides are beautiful, all the same.

The following sides (and possibly more) from the Apollo label, by Rev. B. C. Campbell and his Congregation, are available to the manufacturers of the local Vogue label:

185.—I'll Fly Away/Promised Land.

193.—Let Me Go Back/Jesus Was Great.

208.—The Lord Will Make A Way Somehow/Remember Me.

215.—I'm Satisfied / Sweepin' Thru' The Gate.

228.—What Could I Do?/Shine, Shine On Me.

232.—Jesus, Hold My Hand/Heaven Bound Train.

The Rev. B. C. Campbell is a somewhat less compelling preacher than Rev. Kelsey, and his congregation slightly less enthusiastic, but the twelve sides listed above provide a good cross-

section of the type of music under discussion.

The Reverend preaches convincingly and with great fervour on "Jesus Was Great" and "Promised Land," accompanied by moaning and shouts of "Amen." It is interesting to notice the effect on the congregation, which becomes more and more responsive.

He leads the congregational singing on several of the other sides.

However singing appears to be led by several different leaders, and a beautiful female voice is most in evidence. The accompaniment is provided by hand-clapping, piano and tambourine.

A few, if not all, of these sides would make a welcome addition to the rapidly increasing Vogue list of religious music.

### Formidable

Also on Apollo is found a single coupling by the rather formidably named Prophet Powell and the (40 Group) Holy Mount Singers—"The Wonderful Counsellor" and "You've Got To Move," (Apollo 204).

Singing on the former is led by Elder Shephard, on the latter by Elder Sister Burch; and the congregation sings with great force, accompanied by piano, guitar, drums and the usual hand-clapping.

These sides appear to be more "studied" than the Campbell sides, but there can be no doubt about their sincerity.

# Hot Lips still plays pretty fierce trumpet!



**HALF** of the Corner paid a visit recently to Knokke, on the Belgian coast, and we can heartily recommend it, to readers of this page, as a holiday resort with a certain amount of jazz interest.

The main attraction for jazz

lovers is, of course, that Hot Lips Page is one of the resident features at the Casino. Here in a large room, named "New Orleans," he plays from late night until early morning, with a French group under the leadership of clarinettist Andre Rewelliotty.

By the time we caught this youthful band, Hot Lips had been rehearsing them for several weeks, and under his tutorship they had become a sound revivalist group, playing with a fine spirit and no little swing.

The pianist, Yannik Singerry, is really excellent, and so is Jean-Louis Durand, a trombonist who at times sounds surprisingly like our own Keith Christie.

But it was friend Page that we really went to see—and he did not let us down. His trumpet playing is still very Kansas City in style: shades of the great Moten and Basie bands—fierce, open stuff, fairly simple in content, but played with fine swing and a great, hot tone.

Many of his numbers stem from the Armstrong book of the early '30s, but all have the Page personality stamped very firmly upon them.

### Wonderful

His singing is wonderful, and we know of no one in the world today who can top his gravel-toned blues. You can add to this that Mr. Page is a very great entertainer, and a prince of good fellows—and you have it all.

In addition to Page and the Rewelliotty Band, there is also featured in the "New Orleans" the quite extraordinary piano playing of Bernard Pelfer, plus the famous guitar of Django Reinhardt.

We first heard the former in Nice three years ago, and were very struck by his playing in the Fats Waller manner.

Since those days Pelfer has progressed. He now plays a fantastically fast piano, with great technique and swing. If this boy ever gets to America he will, we are sure, be a great sensation.

His duets with Reinhardt were rather on the cool side, but the great Django is always interesting in everything he does—even if we did prefer him before he took to the electric guitar.

For those with modern inclinations there was also a Belgian band playing short spells in the Minton manner. They featured a really wonderful girl singer, whose singing would surely interest you, whatever your tastes in jazz happened to be.—S. T.

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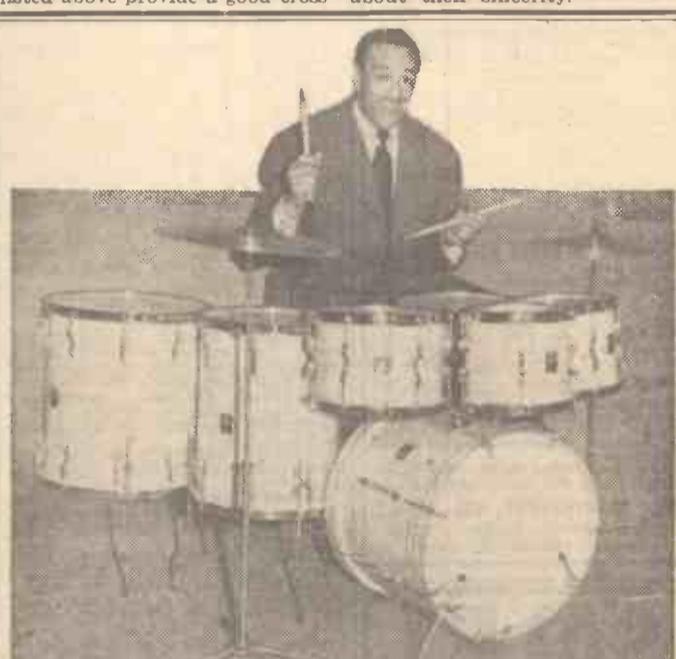
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SOLD—one bunch of bonny Highland numbers



By Glasgow Correspondent ERIC SEWELL

WHEN Lou Levy, American song publishing king and manager of the Andrews Sisters, sails back to the States next month he takes with him a score of music manuscripts—result of his eight-week search for new British numbers earmarked for publishing the other side of the Atlantic.

Litling tunes

Why Scotland? Lou says the lilt of the Highland melodies is particularly suited to the Andrews Sisters' harmony style. When the act was in Glasgow, maestro Lou spent the entire week scanning numbers submitted from Aberdeen, Edinburgh, Crieff and Glasgow itself.

Others were "By Fair Loch Tay-side," "In Praise Of The 51st Highland Division," "Sheena Of The Bright Eyes," "Salute To Uist," and "The Deserted Glen." He was particularly pleased with "Gathering Of The Clans," a number written by BBC Scottish Variety Orchestra clarinetist and arranger Ian Gourlay and Glasgow journalist Cliff Hanley.

Before leaving Glasgow, Lou had provisionally arranged to have the number featured against a pipe band background in the Sisters' farewell to Britain broadcast—due for airing on September 10.

During the past three years, Lou has taken 50 songs by British composers. Those that clicked included "Galway Bay," "The Gypsy," "How Can You Buy Killarney," "Now Is The Hour" and "If I Were A Blackbird."

During his visit to Britain in 1948 he spent 90,000 dollars in advances to British songwriters. To date, these copyrights have netted 200,000 dollars in the States for their authors.

Lou tells me that probable song hits in America just now are up-and-coming numbers such as "It's The Irish In Me," "That's How A Love Song Is Born," and a new German song "De Capo."

Two of his current successes in the States were blue-pencilled by the BBC so far as broadcasting was concerned. These were "May The Good Lord Bless You," theme number of the NBC's "The Big Show," and a curio called "It's No Secret What God Can Do—What He Did For Me He Can Do For You."

Our successes

On the British market he prophesies success for "Come On-a My House" and "Good Morning, Mr. Echo."

Lou is all for a settlement of Union and other disputes between British and American musicians. He feels that a "truce" would lead to a valuable interchange of knowledge, with both countries getting to know—and like—each other's bands.

He visualised great possibilities in the States for names like Joe Loss, Edmundo Ros, Tito Burns, Geraldo and Ted Heath.

Have British bandleaders NO initiative?

"COULD any British Leader play this programme for Dancers?" read the headline over the "Mailbag" column last week.

Having perused the Stan Kenton programme quoted I promptly answered: "Yes"—with the added afterthought, "but they wouldn't." And why not?

The answer to that is simple. They haven't got the initiative, interests or guts to do it. British bandleaders today, always with the excuse that they have got to eat, slavishly play down to the "peasants."

What is wrong with tunes of the "Stardust," "What Is This Thing Called Love," and "Carioca" calibre? Have we always got to listen to the "blue, moon, June" abortions the publishers call popular music?

Why can't our leaders strive for something new in the way of modern dance music?

Why must they always copy, copy, copy?

No, I'm afraid as far as British dance bands go, with the present set of leaders anyway, we have "had it."

Let us hope, however, that we have some up-and-coming leaders who are going to "thrill" us with some new and exhilarating music that isn't a carbon copy of an American counterpart. Then we can write finis to the "copycats" who hold the false position of being the cream of British dance music.—Don Smith, Bristol, 9.

DON'T FORGET THE BBC

REGARDING the programme John R. Andrews heard over the AFN by the Stan Kenton orchestra ("MM," 18/8/51):

He says he couldn't imagine Joe Loss or Geraldo, etc., playing the same sort of programme. I definitely could.

But it seems that he has not taken into consideration the BBC, who would think it madness for a band to play a programme such as he mentioned. The first thing they would say is that "the public don't want that kind of music."

The officials concerned would probably faint at the inclusion of numbers like "Eager Beaver,"



"Southern Scandal," "Viva Prado," etc.

I've heard many a complaint from bandleaders about not being able to play numbers they would have liked to include in their programmes.

So the public are forced to listen and like some of the so-called popular songs of today, especially when they get them flung at them from "Housewives' Choice" until the late-night dance session, sometimes six or seven times a day.

And then the BBC talks about song plugging!

Most of the bandleaders just compile a list of pops, knowing full well anything else would be turned down flat—and the leader frowned upon.

If he persisted in being "progressive" he would most probably finish up without any airings.

Look what happened to Tommy Sampson, because he tried to be different! And that's why all the dance bands sound the same.

If I could not play what I wanted or present my orchestra in my own style, I would prefer not to broadcast at all. In fact, I wouldn't entertain the idea of playing a number just because it was on the hit parade or because the BBC thought it should be included.—Paul Sanders (Paul Sanders Orchestra), Liverpool, 13.

A WEAK DEFENCE?

STEVE RACE'S defence of the NFJO in last week's "MM" is extraordinarily weak.

To start with, he states that a number of traditional musicians were asked to stand by until it became apparent that, by defying the MU's decision, the committee might find itself with two evenings at the Festival Hall

and only one musician to appear at each.

How does Steve arrive at this conclusion when a great number of the musicians at the traditionalist concert were amateurs, to whom, surely, the MU means little or nothing?

From this it would appear that the central committee are even more apathetic than the modern jazz enthusiast, for with—quote Steve—"considerable funds, influential members and a great number of important contacts, not to mention the full-time secretary," it appears to have done nothing in coming to an agreement with the MU.

This from an organisation which claims to have the interests of the members at heart!

Secondly, Steve completely forgot about records in his article. Mike Butcher pointed out that the only records for which the modernist could vote in the recently conducted poll were a half-dozen mediocre sides scheduled for local release anyway.

Thirdly, on the matter of broadcasts, jazz has one half-hour airing weekly. This is an incredible state of affairs, and yet nothing has been done by the NFJO to improve it. Why?

In conclusion, may I say that not only do the modernists need a society for the presentation of their music, but so do the traditionalists as well.—Ted Gascoigne, Kingsbury, N.W.9.

THE 'LOAFERS' PAY!

WITHOUT in any way wishing to defend those whom columnist Steve Race ("Parasites" par, "MM" 18/8/51) describes as the "jiffing, jitterbugging loafers of the pop club..." may I raise one point?

Whether they like it or not, this audience was created by Race and his fellow-modernists and—most important—these "loafers" are the same people who ring their half-crowns through the box-offices.

An artist who disparages his audience should neither play for nor accept his keep from that audience.—Peter Craig Raymond, Fleet Street, E.C.4.

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Table with columns for NEW ACCORDIONS and RECONDITIONED ACCORDIONS, listing various models and prices.

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# Dudley Hippodrome decides to continue Sunday jazz

## SAMMY ASH AT MANCHESTER ALHAMBRA

Saxist-leader Sammy Ash, who recently ended a long run with Mecca Dancing when he finished at the Locarno, Streatham, opened last week-end at the Alhambra Palais Manchester.

Sammy leads Audrey Holliday (pno.), Johnny Brock (drs.), Billy Maher (tpt.), Morley Glazier and Johnny Weir (tnrs.) and vocalist Johnny Moran.

Sammy plays alto himself, and has not yet permanently fixed his lead alto and bass.

## Dudley Corp Styx to Wilkinson Ork

For the third year in succession Styx Wilkinson and his Orchestra have been booked to play at all municipal dances held by Dudley (Worcs) Corporation.

The band's new contract runs from tomorrow (Saturday), until July, 1952.

Line-up is Frank Beech, Ron Haynes, George Flavell and Fred Pickering (saxes), Ralph Davis and Dennis Masters (tpts.), Peter Dobson (tmb.), Charlie James (bass), George Young (pno.), Jimmy Billau (drs.) and Don Hill (vocals).

Styx Wilkinson fronts the orchestra.

## Disley was held in Yugoslav prison

Disley is alive. Sergeant William Disley, jazz cartoonist and banjolele, reported missing on a fishing trip near Trieste, has returned to his base after no worse an experience than being held for 24 hours in a Yugoslav prison.

Disley's fishing trip was, in fact, a sketching expedition. But having left his base at Lazzaretto, the artist wandered too close to the Yugoslav border and was arrested.

He was released the following day, but the Army authorities had already posted him as missing. Disley was unaware of this, and got a bad shock when he later learned that people at home thought him dead.

He expects to return to Britain at the end of the year, and told the "MM" that he contemplates the publication of a book of jazz drawings in the near future.

## BUXTON DANCES TO MUNICIPAL 10-PIECE

Summer dancing at the Pavilion Gardens, Buxton, is to the music of a dance outfit drawn from the 26-piece Municipal Orchestra conducted by William Rees.

Leader of the dance section is tenor saxist Wilf Marsden, and the band comprises Alf Lee and Sid Potts (altos), Sam Backhouse (tnr.), Joe Stanton (ex-Joe Loss) and Peter Stanley (tpts.), Joe Harrison (tmb.), Doris Lester (pno.), W. Dawtre (bass) and P. Scott (drs.).

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SUNDAY jazz concerts (due for summer recess from this Sunday, 26th) are to continue at the Dudley Hippodrome from September 2. The success of these concerts has decided promoter John Gordon, in conjunction with Maurice Kennedy, to run them for some time to come.

Bookings include the Saints Jazz Band from Manchester (Sept. 2), followed by Sugar Chile Robinson with Ronnie Hancox and his Orchestra (9th) and Vic Lewis and his Orchestra (16th). On September 30, Humphrey Lyttelton will be featured with the New Orleans Jazz Band.

This Sunday brings to Dudley Kenny Baker and Kenny Graham with their bands.

Kenny Baker will be playing at the Adelphi, West Bromwich, on November 7, and at the Civic Hall, Wolverhampton, on the 9th.

## Ellington, Randall for Hull dancers

The Ray Ellington Quartet and Freddy Randall and his Band are scheduled for the Hull City Hall on Thursday, August 30.

Although the Ellington Quartet has appeared in Hull before at Sunday evening concerts, this will be their first "music for dancing" date.

The Hull "Top Town" team furthered their chances recently when they beat Stirling in Round 2 of this knockout programme. They now move forward to the semi-final, which is due for broadcast in the near future.

## TV stages special Riverboat Shuffle

Many jazz-minded viewers who saw a Riverboat Shuffle passing through Shepperton Lock last Thursday evening (16th) wondered why they had seen no mention of it in the MELODY MAKER.

The reason? It had been organised less than two days before.

Idea of a "Shuffle" among the traffic to be passing through the lock during TV's "By The Lock" programme came from producer Derek Burrell-Davis.

Derek contacted Bert Wilcox on Tuesday, and said: "Can we have a Shuffle on Thursday?" Wilcox telephoned Harold Pendleton, joint-leader of the Gallion Jazz Band, who said his boys would jump at the idea.

Fans were rounded up, and the BBC provided a boat. An eight-minute jazz show was the result.

## VOCALION

(Continued from page 1) releases and listening to hundreds of test pressings.

From the batch already chosen for issue or reissue on Vocalion, five records have been selected for initial release in September.

The five, which inaugurate this "Origins of Jazz" series, are: King Oliver and his Savanah Syncopators, "Wa Wa Wa"/"Someday Sweetheart"; Johnny Dodds and his Black Bottom Stompers, "Come On And Stomp, Stomp, Stomp"/"After You've Gone" (non-vocal master); Kid Ory's Creole Jazz Band, "Blanche Touquataux"/"The Girls Go Crazy About The Way I Walk"; The Harlem Hamfats, "Weed Smoker's Dream"/"Rosetta Howard"; Let Your Linn Hang Low"; Rosetta Crawford, accompanied by James P. Johnson's Hep Cats, "Stop It, Joe"/"My Man Jumped Salty On Me."

There are as yet no regular release dates for these Vocalions, but later issues will include titles by Jelly Roll Morton, Bunk Johnson, Jimmy Noone, Oliver Dodds and a variety of blues singers and pianists.

The label will be similar to that of the earlier Swing Series, but with detail alterations, and Decca have promised to incorporate where possible the personnel and date of recording.

The records will sell at the special price of 7s. 6d. each.

## JAGER FIXED AS HEDLEY WARD TOURS SCOTLAND

DURING his absence from the Chesford Grange Ballroom, Kenilworth, on his Scottish tour, Hedley Ward will be replaced by Norman Jager and his Orchestra, under the Ward aegis.

Norman Jager completes a successful season at the Winter Gardens Ballroom, Droitwich Spa, tomorrow (Saturday), and will play at Chesford until Hedley returns on September 29.

Wally Robb and his Orchestra take over from Jager at Droitwich Spa.

## 9 bands fixed for Jazz Jamboree

Details of nine of the ten bands which will be engaged at this year's Jazz Jamboree (October 7, State Theatre, Kilburn, 12 noon), can be given this week.

As exclusively announced in last week's "MM," Ted Heath and his Music, Geraldo and his Orchestra, and the Johnny Dankworth Seven will definitely appear.

Also accepting the invitation of the Musicians' Social and Benevolent Council to be present are Tito Burns and his Sextet, Kenny Baker and his Sextet, Harry Gold and Pieces of Eight, Vic Lewis and his Orchestra, Jack Parnell and his Music Makers, and Ken Mackintosh and his Orchestra. One more combination still has to be fixed. This final Jamboree booking will be announced at a later date.

Once again the inimitable Tommy Trinder will be compere. It is anticipated that tickets will be on sale from September 7. An announcement regarding the purchase of tickets will be made shortly before that date.

## WETZEL

(Continued from page 1)

His vocal of "Tortillas And Beans," of which he was joint composer, was only recently issued here on Capitol (CL13561), and he wrote and arranged its reverse, "Dynaflow."

Apart from his work on the numerous Kentons issued here, Wetzel features as sole trumpeter on the sides of Eddie Safranski's Poll Cats on Esquire.

## HAROLD MOORHOUSE'S 27th PORT ST. MARY SEASON

### PROVINCIAL PARS

HAVING completed an eleven weeks' African trip in the "Dunster Castle," Bristol drummer Don Hunter has now joined Gordon Clark's Orchestra on s.s. "Strathnaver" for an Australian cruise, taking with him pianist Jimmy Cook.

JIMMY ELLIOTT (alto and clarinet) has joined Lauri Blandford's Band at Glasgow's Dennistoun Palais in place of Jimmy Lonie, who recently left for Ronnie Munro's outfit at Butlin's Holiday Camp, Ayr.

OSCAR RABIN, whose band is at Green's Playhouse during August, and Ernie Shear, Cafe de Paris guitarist, were guests at the wedding of Mr. Sydney Shear and Miss Thelma Stone in Glasgow on August 16. Oscar is a second uncle of the groom and his musician brother.

CALLUM MCINTYRE (leader, sax and violin), Matt Morrison (pno.), Freddie Wengernath (drs.) and R. Jack (tnr., vln.) provided the music at the Burlington House (Glasgow) reception for delegates from 15 countries to the first amateur film festival ever held in Scotland.

TORQUAY's photogenic Dorothy Hocking, now completely forsaking the sax, has recently made another appearance in films—this time in "Sing Along With Me," which features Donald Peers.

NAME BANDS due to visit the Corn Exchange, Wisbech, are Joe Daniels and his Hot Shots (September 1), Vic Lewis (29th), Reggie Goff and his Quintet (November 3), Jimmy Leach and his Organolians (10th), Cyril Stapleton (December 1), Johnny Dankworth (15th) and Harry Gold (29th).

ORGAN modernist Charles Smitton, currently playing at Great Yarmouth, has three broadcasts in the next ten days. He will be heard in "Summer Showtime" from Great Yarmouth on August 26, on the Midland Home Service on August 27, from 6.30 to 6.50 p.m., and on September 4 in the Light Programme, from 10 to 10.30 p.m.

BIRMINGHAM cabaret singer Patricia Lancaster had her first broadcast on Thursday (23rd) in "Rhythmic Interlude Plus" on the Midland Home Service. Patricia is currently being featured in concerts and is doing some cabaret work with Hedley Ward and his Band.

JERRY DAWSON.

## Round the Resorts The 'MM' visits Douglas, IoM



Doing their best to unnerve Morris Mack, resident at the Palace Gardens, Douglas, are fellow-golfers Vincent Ladbroke and Cyril Stapleton. The Ladbroke Orchestra plays at the Derby Castle Ballroom. Douglas and the Stapleton aggregation is resident at the Palace Ballroom, Douglas.



In the Villa Marina Gardens, Joe Loss poses for the "MM" camera with the British bantamweight title-holder, Peter Keenan, of Glasgow. Joe's IoM season ends on September 1, he then opens for a spell at Hammersmith Palais.



Jack Leon, whose orchestra plays daily in the Villa Marina Gardens, and for Sunday concerts in the Royal Hall, does between sessions—trusting the "MM" cameraman to quench the fire should his pipe fall out!

## HELEN DAVIS

(Continued from page 1)

They travel to the States on September 21, where Helen is to be trained by the tutor of Lena Horne, to whom she bears a striking resemblance.

Rose Murphy told the "MM": "Helen has a wonderfully appealing voice, and she is unique because she is original, and does not attempt to copy anyone."

It was at the "MM" North Midlands Contest held at the Astoria Ballroom, Nottingham, in May that Rose Murphy heard Helen sing, when the Smith band was filling in a gap between competing bands. Rose was at the time appearing at the Empire Theatre, Nottingham, and had dropped in at the Astoria to listen to the music.

Helen previously sang with Felix Mendelssohn and Charles Young. She joined Don Smith after he became resident at the Astoria last year. A Londoner, she is married to tenor saxist Ollie Caine.

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