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ROWBERRY ORK WINS 'ALL-BRITAIN' AGAIN—AND TURNS PRO

Decision rested on Belle Vue result: Band booked up until next February

ARTHUR ROWBERRY and his Orchestra scored their second "All-Britain" success at Belle Vue, Manchester, last Sunday, winning convincingly from Ronnie Horler and his Music (Lymington) who were second, and the Beavers Dance Orchestra (Glasgow) who came third.

Sensational sequel, immediately following their impressive win of the great annual "MM" event, was Arthur's announcement that the 13-piece band will now become fully professional.

Having considered taking this plunge for some time past, the band's latest victory—which positively established it as the country's outstanding semi-professional band—was the final and deciding factor.

The band is now fully booked until well into February next. In fact, so large has been the volume of work which has come the way of this great outfit (during the past 12 months in particular) that the boys have found it increasingly difficult to carry on their day-time jobs.

It is Arthur's intention to seek a resident berth to follow his present list of one-night stands.

Toured for ENSA

Formed in 1939, the Rowberry Band's first contest success was in the Midland Counties' Championship at Leicester in 1942.

In 1944/45 Arthur led a professional band and toured overseas for ENSA. In 1947, having reverted to semi-pro. status, he recommenced contesting. In 1948 the band reached the "All-Britain" Final for the first time, was second to Johnny Stiles in 1949, and registered its first win last year.

Once again MELODY MAKER Contests have proved to be the stepping stone to an assured musical future.

Tommy Dorsey on flying visit to Paris

TOMMY DORSEY sneaked in and out of Paris this week (writes "MM" Paris Correspondent Henry Kahn).

He arrived without warning on a five-day visit, telling our correspondent: "I had no idea I was coming to Paris until three days before I actually left the States. Finding that some special dental treatment took much less time than I anticipated, I decided to take a quick holiday in Europe."

Tommy said he would have liked to spend one day in London, but found so much to see in Paris that he finally decided not to cross the Channel.

Tommy Dorsey visited some of the Parisian night spots and sat in with Mezz Mezzrow at the Vieux Colombier and with Bill Coleman at the Club St. Germain. He hopes to return to Paris in the Spring.



The boys of Arthur Rowberry's Band cheer their leader backstage at the King's Hall, Belle Vue, Manchester, on Sunday last, after they had won the "Melody Maker" "All-Britain" championship for the second year. "Musician of the Day," Harry Smart, supports Arthur (right).

Stanley Black Orchestra in Royal Command

STANLEY BLACK, Carroll Gibbons, Sam Browne, Billy Thorburn and Charlie Kunz are among the Stanley Black personalities who will take part in this year's Royal Command Performance at the Victoria Palace on October 29.

Stanley Black will appear as leader of the augmented BBC Dance Orchestra, which will comprise, on this occasion, seven brass, five reeds, four rhythm and 14 strings.

The last time a BBC Dance Orchestra appeared at a Royal Command Performance was before the war.

Moreton and Kaye

Sam Browne will appear with his Singers: Carroll Gibbons, Billy Thorburn and Charlie Kunz will feature as singles.

Also on the bill are Ivor Moreton and Dave Kaye—the piano duettists and Variety stars who came to fame with Harry Roy.

Other artists in an all-star line-up include Gracie Fields, the Crazy Gang, Cicely Courtneidge, Richard Murdoch, Kenneth Horne, "Monsewer" Eddie Gray, Arthur English and Patricia Morison.

Cyril Orndel MD of 'Kiss Me Kate'

Cyril Orndel, one of the youngest conductors ever seen in the West End, took over the baton for "Kiss Me, Kate" at the London Coliseum last Monday, under the aegis of Jack Hylton. Cyril, who is 26, succeeds Michael Collins.

Cyril was previously baton for Hylton's "Take It From Us" at the Adelphi Theatre.

U.S. label to issue Graham's Cubists

An American record company, whose output includes Stan Getz sides on LP, plans to release a series of sides by Kenny Graham and his Afro-Cubists.

The company is Prestige, who have similar plans for Swedish modernist Lars Gullin.

Latest acquisitions to the Prestige label are trombonist Benny Green and trumpeter Red Rodney, who have been signed to record with their own combos.

ELLINGTON 4 TO FLY FROM ELEPHANT

The Ray Ellington Quartet will fly to Belfast after their concert at the Trocadero, Elephant and Castle, on October 28, for a week of Variety at the Opera House.

LYTTON JOINS JACK GORDON

AFTER ten months on tour with Harry Gold and his Pieces of Eight, drummer Tony Lytton will leave at the end of this month to join Jackie Gordon and his Latin Rhythm at the Café de Paris.

As reported in the "MM" of October 6, Jackie Gordon has taken over the rumba music at the Café de Paris.

Tony Lytton

BILL PAXTON DIES

The MELODY MAKER regrets to announce the death, in his twenties, of noted trombonist Bill Paxton. He died at his Glasgow home on Sunday (14th).

Bill came South with Tommy Sampson's band, and subsequently played with Teddy Foster, Oscar Rabin and Cyril Stapleton before going up to Liverpool with the George Harris group.

He leaves a widow and month-old child.

5-YEAR CONTRACT FOR MACKINTOSH AT WIMBLEDON

KEN MACKINTOSH and his Orchestra, who reopened Wimbledon Palais just over a year ago, have now been signed for a further five years at the South London resort.

An outstanding success at the Palais, the band has also aired extensively during its Wimbledon sojourn, and has six more broadcasts in the next four weeks—on October 20, 26 and 31, and on November 7, 17 and 24.

ERIC DAWSON: A SON

Congratulations are extended to Johnny Dankworth bassist Eric Dawson, and his wife Margaret, on the recent birth of a son. The newcomer was born at Aldersbrook Maternity Home, Wanstead, and arrived on October 14.

PARNELL PROVIDES NEW FILM MUSIC



Contract extended for Eddie Carroll

Eddie Carroll and his Orchestra, who opened at the Casino Municipale, Lugano, on October 1, were given an extension of contract immediately following their first night, and will now be staying at Lugano for at least another two months, and probably much longer.

Eddie is already broadcasting twice weekly over there. He has one airing per week direct from the Casino, and one from the Swiss-Italian Radio station.

RITA REYS TOURING ITALY AND AFRICA

The Sextet led by Dutch singer Rita Reys is now touring Italy and North Africa after playing several successful dates in Austria (writes "MM" Dutch Correspondent Anton Kop, Jr.).

The group, which visited Britain earlier this year, is giving shows for Forces personnel.

STOP PRESS

Oscar Rabin and Band in TV show "Come Dance" from Lyceum, November 21.

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Cyril Stapleton conducts. Picture shows Cyril with the sax team of an earlier group. His current orchestra is reviewed below by Maurice Burman.

It's music while you writhe!

SOME years ago I heard a "Music While You Work" broadcast—and decided then and there to spend the rest of my life dodging this programme.

Whenever I feel rather low (which is seldom) I cheer up very quickly by reminding myself that I am not forced to listen to "MWYW."

Because in this hard world, dear reader, there are people who not only have to work, but who have, at the same time, to listen to "MWYW" whether they like it or not.

And that second "W" should stand for "writhe." The programme came into being during the war, with the express purpose of supplying people in factories with a special type of music which, while not detracting from their work, would help their morale and thereby increase production.

The requirements, worked out by Goodness knows whom, were such that many bands had to depress their standards considerably in order to comply with them. No jazz, vocals, announcements or clever arrangements, among other things, were permitted.

They are still forbidden. In fact, apparently, the lower the standard the better.

Naturally, a band isn't going to feel particularly proud about doing this; indeed, it is taken for granted that our best bands, or rather the bands that get plenty of general broadcasts, disdain doing them.

Nevertheless, I would not say for one moment that the bands which do appear on this show are ashamed of it, as reader Latimer suggested in the "Mailbag" of a couple of weeks ago.

The requirements to be met, while intended to raise the listeners' morale, no doubt lower their own considerably—but they regard it as a job of work, and do, as they have told me, the best they can.

The main question, of course, is whether this programme, constituted as it is, does improve the lot of the listeners. I would say no—and agree with Mr. Latimer that it is "an insult to the intelligence of the average worker."

Radio Commentary by MAURICE BURMAN

Kenneth Baynes, the director of "MWYW," is one of the most charming men one could wish to meet; but while I realise that the remedy lies with a higher authority, I put it to him that the time has come when the whole machinery of the programme needs overhauling. The first step should be to raise the standard of the music and give the leader far more freedom. If reader Latimer is anything to go by, "MWYW" is lowering the morale of the listeners as well as the musicians, and that is the last thing the authorities want to happen.

★
YOUR MUSIC CLUB
How It Began
1.-JAZZ
6.15 p.m.—9/10/51

IT does not need much thought to realise the enormous cultural and educational value of this programme. In the right hands, it could do tremendous

What a waste of Ray and the Quartet...

THE week before last, our news columns carried my announcement that the Ray Ellington Quartet would be featured in the new "Eric Barker Half-Hour" fortnightly series.

Anyone who hoped that the word "featured" could be taken to imply that at last TV was about to do justice to Britain's most successful swing combo must have been bitterly disappointed on seeing the debut of the series last Wednesday week (10th).

Rushed on "cold" to open the show, the Quartet did just one number. And that was all we saw or heard of it.

The number was "Teddy Bears' Picnic."

On their Decca record, the boys managed to get some good instrumental swing out of even this not very suitable tune.

Buffoonery

On TV, their playing was not up to the standard of the record, and too much buffoonery and not enough wit did nothing to improve the comedy which has become one of their main attractions—at any rate with the public at large.

This "Eric Barker Half-Hour" is far from being a good programme.

It is just a sequence of disconnected bits and pieces.

TV—by 'SCANNER'

Some are good—for instance, Carole Carr's spot. Though that song about those ten thousand and more sheep is not the best she could have chosen.

Others are not so hot. But it could all have been to a great extent saved by a better arrangement of the sequences.



RAY ELLINGTON
—the ideal TV compère for Eric Barker's new show, says "Scanner."

more of the Ray Ellington Quartet, and some continuity. And who better for the continuity than Ray himself?

Sense of humour

His rich personality and sense of humour would be more than enough to make him a compère who could tie up all the loose ends and knit this scrappy show into at least a homogeneous whole.

But it seems that such an idea never occurred to TV. All they did was waste Ray and his satellites even more completely than TV usually wastes the few swing artists it deigns to give us.

And that means just about as completely as possible!

Britain's Top Tunes

THIS list of 20 best-selling songs for the week ended October 13 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1 TOO YOUNG (A) Sun
 - 2 TULIPS AND HEATHER (B) John-Fields
 - 3 BECAUSE OF YOU (A) .. Dash
 - 4 SWEET VIOLETS (A) .. Morris
 - 5 MY TRULY, TRULY FAIR (A) Dash
 - 6 UNLESS (B) Francis Day
 - 7 TOO LATE NOW (A) New World
 - 8 LOVELIEST NIGHT OF THE YEAR (A) Francis Day
 - 9 SHANGHAI (A) Harms-Connelly
 - 10 CHRISTOPHER COLUMBUS (A) Campbell Connelly
 - 11 A BEGGAR IN LOVE (A) Cinephonic
 - 12 BE MY LOVE (A) Francis Day
 - 13 IVORY RAG (A) MacMelodies
 - 14 THERE'S NO BOAT LIKE A ROWBOAT (A) Bourne Music
 - LONGING FOR YOU (A) Sterling
 - 16 KENTUCKY WALTZ (A) Southern
 - 17 BELLE, BELLE, MY LIBERTY BELLE (A) Dash
 - 18 I LOVE THE SUNSHINE OF YOUR SMILE (A) New World
 - 19 WITH THESE HANDS (A) Kassner
 - 20 I APOLOGISE (A) Victoria
- A—American; B—British.
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The Story Behind The Tune:
"Because Of You" is now the No. 1 song in USA, due to Tony Bennett's recording on Columbia, and the second big hit for Broadcast Music Inc. since its formation 10 years ago.
It was written several years ago by Dudley Wilkinson and Arthur Hammerstein, the latter being the 88-year-old uncle of the great show writer, Oscar Hammerstein 2nd. Thus maintaining the family's writing tradition, this song proves that one is never too old to write a hit.—J. M.

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Theft of Skidmore Tenor at Edinburgh

Tenor star Jimmy Skidmore had the misfortune to have his Buescher tenor sax stolen in Edinburgh last Sunday. Number of the instrument is 290124. Any musician or dealer to whom such an instrument is offered should get into touch with the police immediately.

Jimmy Skidmore is extremely grateful to Jack Spragg, of George Evans's Band, who loaned him a tenor sax for his concert at Newcastle the same day. Fortunately for Jimmy his instrument was insured.

Extract from "M.M." Sept. 8, 1951

Is it worthy?

If he was trying to demonstrate how well a contemporary band plays traditional jazz, and if he thinks the Mulligan band worthy enough to be used for this purpose, I, for one, cannot take his jazz judgment very seriously. And the uninitiated might well be tempted to remark that if this is where jazz has led us, it might just as well never have started.

★
CYRIL STAPLETON AND HIS ORCHESTRA
10.15 p.m.—12/10/51

AS you may know, I uttered a great squawk recently about the preposterous din which accompanied outside broadcasts.

Grateful thanks are now offered to the BBC in general, and Jim Davidson in particular, for the way the crowd noises were kept down in this broadcast from the Empress Ballroom, Blackpool.

The high standard that Cyril's band has set was not evident on this broadcast.

Very commercial

The usually smooth, well-knit saxes were ragged and suffered from faulty intonation. The rhythm section lacked a decisive beat, and the only unit to keep a consistently high standard was the trombone quartet.

The programme was very commercial, relying mainly on well-established American record successes, the best of which was Les Brown's "Columbia, Gem Of The Ocean."

Solos were down to a minimum, and consequently one felt a lack of variety. True, the band was featured in "How High The Moon," but here again the arrangement was too commercial for an instrumental number.

Vocalists Jean Campbell, Dave Carey and Monty Norman all acquitted themselves well.

Raise the level

I know, of course, that the band can, and no doubt will, play much better—but something should be done to raise the level of content of the programme.

Interesting and varied arrangements bring out the best in the musicians who play them.

BILL BADLEY, representing the Average Listener, writes:

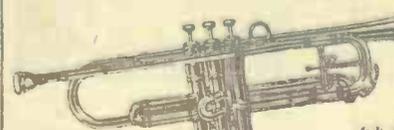
CYRIL'S polished, well-arranged and impeccably played offerings entertained me for a time, but I found that after about 20 minutes had elapsed I was heartily tired of the "sameness" of the items:

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Henry F. Whiston interviews vocalist YVONNE LANAUZE

The Duke's my angel—he gave me my break...

THROUGH the years, Duke Ellington has always been known as an excellent judge of musicianship—both instrumental and vocal. Several comely females have sung with his band, including Ivie Anderson, Dolores Parker, Kay Davis, Joya Sherrill, Marion Cox and Josephine Hall.

A year ago, a fine new voice was heard with the great Ellington band—that of pert Yvonne Lanauze (her married name).

Uneventful

Back in Washington, DC, the Duke's birthplace as well, Yvonne was born little over two decades ago. She spent an uneventful number of years growing up and going to Dunbar High School.

Her father had firmly decided that she was to be a teacher, so she attended Miners Teachers' College in Washington. Up to this time Yvonne's only connection with music was through her self-taught piano playing. It was her mother who encouraged any interest she had in music:

Coming to Europe this Autumn is a vocalist whose first professional engagement led to a job with Duke Ellington. Here is the story of her success.

It was in her junior year at the teachers' college that Yvonne had her first opportunity to find out what it was like to sing in public. The college carnival was searching high and low to find a replacement for a girl singer who had become ill.

Yvonne jumped at the chance to try singing. Several of her friends had heard her singing at parties and assemblies and suggested to her that she volunteered. She did . . . and that's when Yvonne started to climb to success.

Here's how she told me the rest of her story:

I had a chance to meet another of my favourite singers through that carnival.

Pearl Bailey happened to be in Washington and she dropped by to hear the music in the carnival; not to hear me—but it was a great thrill, because I had always admired her style, and I still do.

After the carnival I finished my course at Miners Teachers' College still with the idea of becoming a teacher. However, before I graduated, I persuaded dad to contact a singing tutor, and I took lessons for six months.

The lessons helped me quite a bit in understanding some of the things I liked in the styles of the singers I admired, such as Billie Holiday and Ella Fitzgerald. Ella's still tops in my estimation.



Yvonne Lanauze, pictured with one of the vocal-instrumental groups with whom she currently sings, "The Three B's And A Honey."

My first professional engagement was at the Crystal Caverns in Washington, DC.

Duke was at that time appearing at the Howard Theatre in Washington and, one night, he dropped in with a few friends to have a drink or two and talk over old times.

There I was . . . singing in the show and never more nervous in my life! I almost fainted when he asked me to come to New York to record with the band.

That was in October, 1950.

The following month, Duke took the band on a tour through the Southern States. We came back to New York on January 15 of this year to start rehearsing for the Duke's big Metropolitan Opera House Concert.

"Solitude" and "Mood Indigo," all long arrangements of tunes the Duke has done before. For instance, "Mood Indigo" lasts about ten minutes. They're going to be issued on a long-playing disc in the United States. "The Tattooed Bride" is the fourth number; it's an instrumental.

Back home

After I left the Duke I went home to Washington and sang there for a while. Then Bert Hall, the leader of "The Three B's And A Honey," contacted me again.

He had originally contacted me at the same time as the Duke—in fact, he was in the club the same night as the Duke. But I just couldn't resist joining the Ellington band.

I joined Bert's group in March of this year and have been singing with them ever since.

Cut rehearsal

We had to cut the rehearsal short, though, to fulfil an engagement at the Clique Club in Philadelphia.

The Duke's very easy-going. When he used to call a rehearsal for the band at 1 o'clock in the afternoon, it never started before 3 o'clock! There just wouldn't be anyone there at the designated time.

It is probably still like that, because he has always been like that, and I don't think he'll ever change. But don't get the wrong idea—the Duke's my angel and I'll always be grateful to him for the breaks he gave me.

I left the Duke at the beginning of February, but not before I had recorded three more vocals with the band, "Sophisticated Lady,"

Ad Libbing . . . by Riff

THE fans rejoice at every fifth that's flattened; At Dizzy-fashioned solos from a horn man; They cheer each alto chorus, Parker-patterned. Max Jones keeps quiet; and so does Ernest Borneman!

ANOTHER faction favours Delta rhythm; The solemn blues, devout as any sermon; Where saints go marching in they march in with 'em. Steve Race keeps out, and so does Maurice Burman!

Why are these Northern dance bands STILL denied air time?

asks JERRY DAWSON

AS things stand at this moment, it would appear that dance bands in the North of England are to be permanently excluded from broadcasting, due entirely to a decision made by one man—Robert Stead, North Regional Head of Programmes.

In October, 1950, the last of the "Morning Dance Music" programmes was heard, since which time no Northern dance band has been heard on the North Regional wavelength. Only London bands playing in the basic Home Service have been heard.

Pressure brought

Why couldn't Northern bands be booked for these spots?

Pressure brought to bear at that time by a joint committee of bandleaders resulted in Mr.

Stead making a long statement to the MELODY MAKER in which he said: "First of all let me make it quite clear that the decision to cut out all dance band broadcasts in the North of England Region for a period of six months—a decision which was not made lightly or without careful thought—was entirely my own, and I accept full responsibility for that decision, which has been endorsed by Controller, North Region" ("MM," December 2, 1950).

With October, 1951, upon us, the "period of six months" has become a whole year, and despite the fact that high BBC officials, from Director - General Sir William Haley downwards, have been appealed to, Northern bands are still off the air.

In his December statement, Mr. Stead also said: ". . . I see no reason at all why this decision should mean that Northern

dance bands should be banned from the air. . . .

"If the bands from the North can come up to the standard of the London bands . . . then it is my contention that they should be given proportionate representation in the Light programme."

The bandleaders' joint committee again applied pressure and, in April, Mr. Donald Stephenson (Controller, North Region) wrote: "I have already had preliminary discussions with Mr. Stead regarding the possibility of restoring Northern dance bands to the air much later in the year."

Bands selected

Next—in June last—it was announced that three Northern bands had been selected to record 15-minute programmes for consideration for the Light programme.

The bands of Bill Gregson, Hal Graham and Phil Moss did, in fact, visit the studios for the purpose of making these recordings, and unofficially it was understood that they would be examined by a committee in London on or around July 12.

None of the three bandleaders has yet heard the result of these "auditions." Questioned last week on this point, Mr. Stead replied: "The bandleaders concerned will shortly be told the result of their auditions. The delay is regretted."

When, in August last, Phil Moss (in London on holiday) was able, after much difficulty, to penetrate the "Iron Curtain" and secure an interview with Mr. Jim Davidson, he was, he says, greeted with the question "Is yours one of the bands that sounds like a military band?"—to a musician who only nine months previously had left Joe Loss after four and a half years as leader of Joe's brass section, and who has several hundred broadcasts to his credit.

Mr. Davidson is also alleged to have said that he had not heard the recordings and did not know of their existence.

At the same time a London band, newly formed, was recently able, after only a few days' rehearsal to have a "live" audition and be immediately told that it had passed.

Turmoil

Amongst all this turmoil, each of the other Regions—Welsh, West, Midland, Scottish, Northern, Ireland—continue to offer broadcasts by local bands. In the North, which for many years in "pre-Stead" days was considered the most prolific of the regions so far as dance bands are concerned, the one-man edict still remains in force.

This seems terribly unfair; it does not reflect a true picture of the North; it does not line up with BBC policy throughout the rest of the country.

On October 11, in reply to a questionnaire submitted by the MELODY MAKER, Mr. Stead stated: "North of England Home Service programmes tentatively planned up to Christmas . . . do not include studio or relay programmes by Northern dance bands."

"The possibility of Northern dance band broadcasts in the Home Service, mentioned in April, was dependent on the amount of dance music planned for the alternative, the Light programme; on the demand for dance music to be included in the Home Service; and in the light of these two factors, on the availability of financial resources to meet programme requirements."

This important point of principle can only be resolved by action from the highest possible authority in the BBC.

Such authority should surely take action at once.

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What Basie had to do with the beginning of bop

ONE NIGHT STAND

IN July, 1948, Ross Russell said, in the course of one of the few good articles ever written on bop: "What are the roots of bebop rhythmic? Stated in the simplest terms, the new rhythm section is a modification of the Count Basie section."

"The first big band to swing solidly and consistently was Basie's, an achievement due in part to Jones's cymbal work, which contributed vertically to the section sound and enabled it to leaven the heavy sonority of ten reed and brass instruments."

Now Basie's band, as I said in last week's column, did not begin with his formal ascent to leadership; elements of the Basie style were to be found on the last Benny Moten sides in 1932, and even the Walter Page Blue Devil sides in 1927.

Considering, then, that Parker and Gillespie did not start at Minton's till 1941, the roots of bop go a long way back into Kansas City history.

"The new style derives from Count Basie," said Russell. "Basie did not think of the piano as a foundation instrument, as did Ellington and Luis Russell. Nor did he emulate Earl Hines in weaving a hard, bright line through brass-reed sonorities."

"A revolutionary, like Jo Jones, Basie used the piano to add dynamics and tone colour to the overall orchestra sound."

Lean chords

"Basie's technique of lean chords, short runs, off-beat dissonances and percussive single notes had been adopted and modified by the contemporary pianists."

"In addition to tonal and rhythmic objectives, their purpose is to unfold the successive chord changes for the solo men and supply them with feed, fill and echo chords. This manner of playing is also referred to as 'bopping' the soloists."

I am quoting Ross at length here because, when I went to Kansas City myself and reached similar conclusions, I found my-

ERNEST BORNEMAN concludes his series on Kansas City jazz and what it led to

self accused of special pleading by both camps—the admirers of old-time Kansas City jazz on one side, and the bop fans, who traced their music to Dizzy and Monk, on the other.

Russell, who was closely concerned with recording and supervising some of the early bop sessions, seems to have reached his own ideas independently of what I said at the time, and I am therefore quoting him as an informed and, at least from the modernist point of view, unprejudiced source.

His claim, in essence, is that bop phrasing was rhythmically influenced by Basie and Joe Jones, melodically and in tone colour by Lester Young and Charlie Parker, and harmonically by Charlie Christian.

This is an extraordinary list from one point of view: all five of them, though born as far removed from one another as Red Bank in the North and New Orleans in the South, formed their style and came to fame in Kansas City.



LESTER YOUNG

"The Kansas City style speaks the language of the new Orleans clarinetists," says he in the April, 1949, "Record Changer," "and such link figures as Eddie Barefield show how the reed style shifted from clarinet to alto or tenor saxophone during the 'twenties."

Barefield's feeling for phrasing contrasts and his fluid quality are to be heard consistently in Lester Young's style."

Here, then, is the link between New Orleans jazz and bop. And it occurred not only on reed instruments, but on brass and percussion too. Howard McGhee's work on Andy Kirk's records shows the development from the Armstrong trumpet style to the Eldridge manner and the early bop phrasing of "McGhee Special."

This is contemporary to the development that took place in Dizzy's style and completely un-influenced by it. Benny Bailey, playing with Jay McShann, shows a similar development a few years later.

I have only two points to add to Ross Russell's thesis here. First, that Basie's piano work was foreshadowed in the rhythmic pattern of Kansas City jazz prior to his arrival there.

This, I think, is largely due to Mary Lou Williams on piano and Baby Lovett on drums.

Other players

Second, that the bop sax style was influenced not only by Lester but by the other tenor players of that region—Ben Webster, whose

style with Jap Allen and Benny Moten was quite different from his later Hawk manner; Hershel Evans, whose tone was so much lighter in his later years than Hawk's; and even the younger men like Don Byas and Lucky Thompson.

One other man, whom I heard first with McShann's orchestra, deserves mention as a link figure of no mean importance—Gene Ramey, who played with Monk on some of the first Blue Note sides and helped to establish the definite bop rhythm section sound.

Ramey, who learnt from Walter Page, Andy Kirk and Booker Collins, was one of the first men to adapt the classic bass technique to the needs of the bop section where, due to the absence of guitar, the bass timing has moved forward.

I don't think that Ramey was greatly influenced by Jimmy Blanton; yet his work shows similar innovations at the same time. "The fault of swing bass men who play bebop," as Ross Russell has said so rightly, "is that they play behind the beat too constantly."

"They do not lead. In the older swing school the string bass followed the drum pedal by a fraction of a second, augmenting its plangent boom. Now that the pedal has been discarded, the string bass has the responsibility of assuming forceful section leadership."

Exceptions

Here Ramey is one of the few exceptions in that, though trained during the swing era, he caught the main point of bop timing immediately—possibly due to his long association with Charlie Parker in the McShann band—and gave leadership to the other bop bassists who first heard him in Harlem.

The case of Charlie Christian, who, in a way, is a product of Jap Allen's Oklahoma-Kansas group, is a case by itself. Jim Walker, Allen's guitar player who taught and trained Charlie, has always considered his playing as the typical outcome of southwestern guitar influences.

And although the guitar has been a victim of the reduced bop rhythm section, no single man had probably more to do with the phrasing of bop on all instruments than Charlie Christian.

Eight years ago, in an argument at Minton's, one of the apostles of bop said to me: "You say that you like Charlie's work on guitar, but that you hate the sound of modern tenor; didn't it ever occur to you that Charlie plays tenor style all the time?"

"No," I said. "But I think that Prez, on the rare occasions that I like him, plays Charlie Christian guitar style."

More JAZZ, please, in these Jamborees

WITH the possible exception of the Joe Daniels group, we waited in vain for a jazz band to appear at the 1951 Jazz Jamboree.

Frankly, we felt we had been sold something under false pretences. We do not begrudge a penny of the 15-bob ticket money for such a good cause as the MSBC, but we do ask that in future they give us jazz bands as advertised—or at least groups that will try to have a go at jazz in a real, syncopated, ragtime manner.—Fred Coz, London, W.1.

congratulations and thanks to the MSBC for their terrific show at the Kilburn State. The Stargazers, Deep River Boys, Hazel Scott, Ted Heath, and Tommy Trinder contributed magnificently.

What a chance the BBC missed in not broadcasting a part of this wonderful show.—G. Skinner, West-diff - on - Sea, Essex.

The only thing that marred a thoroughly enjoyable afternoon was the fact that Ken Mackintosh was allowed time enough for two complete numbers and a solo each from his two vocalists, Irene Miller and Kenny Bardell, and yet at the end of the programme Ted Heath was unfortunate enough to have only time for two numbers.

I was very disappointed at the non-appearance of Dickie Valentine and Dennis Lotis and also at the short time Lita Roza was allowed.

Otherwise, congratulations to the MSBC for a very fine show.—J. Cambrook, Belvedere, Kent.

the Big Five (Ambrose, Lew Stone, Roy Fox, Harry Roy, Jack Harris).—F. H. Dostlan, Woking, Surrey.

Maurice Burnan writes about the "Music While You Work" programmes on page 2.

WHY NO GERMAN BANDS FOR BRITAIN?

MAY I raise a subject which is much discussed among German musicians?

We are all very pleased to have visiting foreign orchestras here, such as Duke Ellington, Les Brown and, more recently, Vic Lewis and Ted Heath—playing for German listeners.

I think that they enjoyed their tours and would like to return, but I cannot understand why there is no form of exchange for us; why no German orchestras visit England.

Is it still forbidden for German musicians to work abroad—in this case in England?

If so, could not the English orchestras which have liked playing here suggest that it is time the ban was lifted, that their German colleagues might visit England and play for English listeners?

We, too, have some very good orchestras which would welcome the opportunity to work abroad.

For me personally it would be especially nice to become acquainted with my wife's country.—Fredy Arenz, The Palladium, Dusseldorf, Germany.

The MU told the "MM" that there is no objection whatever to German bands working in Britain—provided the normal type of reciprocal exchange is arranged.



Melody Maker Mailbag

A READER SAYS 'THANK YOU' TO THE BBC

FOR a long time now many voices—mine included—have been raised in anger and frustration against the very apparent anti-jazz policy of the BBC.

However, in view of the recent, and coming, events on British radio, I feel that a unanimous vote of thanks should be extended to the BBC.

On the Light Programme we have "Your Music Club," "Jazz Club" and "Jazz for Moderns," and more broadcasts by groups such as Dankworth, Lyttelton and Freddy Randall.

On the Home, Josh White and his daughter have begun a series of three broadcasts; and on the Third—yes, the fabulous Third—we have what must be the most comprehensive and intelligent jazz programme yet put out by the BBC—"The Art of the Negro."

Goodness knows how long this sudden increase in our radio jazz ration will be maintained, but may I, for one, give sincere thanks to the Corporation for this most welcome "about face" with regard to jazz music.—Alan Jackson, Fawley, Hants.

MORE ABOUT 'MUSIC WHILE YOU WORK'

MWYW is a disgrace to the profession.

Like reader Latimer ("MM," 6/10/51), I, too, have had to endure these programmes for the past five years. Believe me, it makes more enemies than friends of dance music.

Probably the poor quality is due to the miserable pittance given by the BBC.

Jack White is an exception; he does take more pains in the way of arrangements, etc.

Oh, for the good old days of

PARNELL'S PIECE WAS EXCELLENT

A HEARTY vote of thanks to Jack Parnell for his answers to Len Livesey in "Dialogue on Drums" on last week's Technical Page.

This was a most excellent feature full of good sound advice, showing an expert knowledge of the problems that beset the drummer.

I was most gratified to find Parnell giving due credit to Gene Krupa, now considered to be a veteran, for the wonderful contribution he has made to drumming as a whole.

Not enough stress is put on consistency when the relative merits of drummers are discussed, and I agree wholeheartedly with Parnell in giving Krupa an "Oscar" for consistency over a period of about 20 years.

As Bobby Hackett told "Down Beat": "... Gene Krupa is the most consistent. Seven nights a week he can sit down and swing a band, keep it jumping."

It is to be hoped that the Technical Page will continue the high standard set by "Dialogue on Drums."—Wellington Holliday, Glasgow, S.2.

AN APOLOGY TO A SOCIETY

MAY I have the courtesy of your columns to apologise to the Committee and members of the London Jazz Record Society for not having been able to give them last Friday my promised talk on "Improving Your Record Reproduction."

It was due solely to sudden indisposition which made it impossible for me to leave home, and I hope to visit the Society in the not too distant future.—Edgar Jackson, London, N.6.

PETER MAURICE

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Britain's semi-pros face their sternest test

FOR approaching 7,000 people, the 1951 "All-Britain" started at approximately 2 p.m. at the King's Hall, Belle Vue, on Sunday last.

But while this vast audience settled more comfortably in its seats and the shuffling feet of latecomers competed with compère Leslie Adams' opening announcement, the 97 semi-pros, seething anxiously behind the scenes were facing the last and toughest hurdle in a contest that started months before.

Zero hour

Fourteen of their confrères, having failed in the morning's runners-up heat, now found relief from disappointment in sitting back in critical anticipation.

But for the competitors, this was zero hour. Many had travelled overnight. All had risen unwontedly early.

The Musician of the Day



Title of "Most Outstanding Musician of the Day" was won by Arthur Rowberry's 1st trumpet, Harry Smart.

Geraldo's Summing-Up

ON behalf of the other judges and myself I want to make some remarks which I hope you will take in the way that they are meant. As constructive—not destructive.

In our opinion, the standard of dance music has, in the past four years, deteriorated considerably.

My opinion, for what it is worth, of the reason for this deterioration is that the musician of today is generally interested first in being a stylist—and secondly, in being a musician.

Go to school

Geraldo told his audience how he had started his career as an accompanist to silent films at a cinema in the Old Kent-road, and went on to say:

The young musicians should go to the colleges and schools and learn how to play their instruments. They can bother about style afterwards.

I look forward to the time when I can come to Manchester and say truthfully that we are

Most, viewing the blur of faces rising in tiers to the upper darkness, were conscious of an occasion overwhelmingly bigger than any in their experience.

Strangely, the Hardy Smith Dance Orchestra from Mansfield mounted the rostrum blinking under the barrage of lights, but with no outward signs of trepidation.

Nor was there any in their playing. The house lights dimmed, the band went into its first number, and the show was on.

As far as I was concerned, this band set a tasteful standard with their first number that few of the succeeding bands matched. There was unpretentious artistry in both scoring and performance.

The first-on band is customarily well received, but this one went off to a storm of applause that was fully justified.

It must be pointed out that the King's Hall is an arena and therefore there is no concert-hall stage with main drop to mask the indecencies of preparation.

Here, before our very eyes, uniformed attendants carried drum kits and music-stands to the central stage and swiftly set up for the next band. Meanwhile, Leslie Adams struggled to capture the attention of a mass of people commenting on the Mansfield band's showing and speculating on what was in store. The laughs at this stage didn't come easily... but they did come.

The unison A that punctured the quips came from the quintet led by Harry Pilkington from Spalding. This is a competent and moderately interesting group that doesn't yet rate superlatives.

Raymond and his Orchestra followed. I should say that this band could be recognised anywhere by the repeated tricks in the arrangements. That, of course, is no advantage in a contest.

A look at the programme after

—and here is

Geraldo's Summing-Up

going in the right direction. There were a lot of letters in the MELODY MAKER recently asking why our bands didn't go into the ballrooms and do the Kentons.

Ballroom Kenton

I'll tell you why: "When I went to America a little time back I went round the largest ballrooms—in New York, outside New York and on the West Coast. I heard Kenton, Tommy Dorsey, Les Brown, Duke Ellington and Woody Herman.

But the people who go to the ballrooms there go to listen to their bands, not to dance to them. Here, the ballroom audience is different. It is primarily an audience of dancers.

If we went to the Empress Ballroom, Blackpool, and played Kentons all night we would be thrown out. We try to strike a happy medium.

We could give you a Kenton concert at Belle Vue, however—and one day we will."

that had most of us sitting upright. Arthur Rowberry and his Orchestra were the big question-mark. Could they repeat their last year's form and retain the championship?

The first few bars gave the answer. They could—and probably would.

Top form

Here was a band at the very peak of its form—note-perfect; conscious of its strength; riding as one man. Its trumpet soloist was one of the few musicians present with a coherent modern style—and the style didn't seem to be secondhand.

Who among the remaining bands could unseat these champions? Certainly not London's representatives, the Alan Kirby band, who had the disheartening task of playing next, though they did set the feet of the crowd tapping with their lively two-beat quickstep.

Actually, the most threatening opposition came from the very next band. Ronnie Horler and his Music was a Lymington five-piece with an uncommonly modern approach.

Horler himself leads impressively on trumpet and doubles a trombone of unexpectedly high standard, and the boys play with commendable understanding and precision.

Yet the roar that greeted their exit was not quite the unqualified seal of approval that had been given to last year's winners.

Happy music

The rest of the competing bands were clearly not up to the level set by Horler and Rowberry.

Characteristically, the Swansea and Glasgow aggregations had brought large and strictly partisan followings, and the vociferous reception accorded to these performers came mostly from one part of the hall.

It must have been small consolation to the Glasgow contingent that their own Beavers Dance Orchestra came third, for many of them obviously expected too much.

After that came the professional part of the bill, with the Johnny Dankworth Seven to prove that modern music can be a happy thing.

If Johnny harboured any vague doubt that he is this country's most popular musical personality, then it must have been quickly dispelled. Both he and the band were in great form.

Shock speech

There was not the same stir of expectation that we felt on previous years when Geraldo, followed by the other judges, was called on to the stage to give the results. There isn't much doubt in my mind that a large proportion of this discriminating audience had already placed the first and second bands.

If it anticipated the usual graceful tributes and high praise for the competitors, Geraldo's speech came as a shock. It certainly surprised me.

Speaking with the blunt deliberation of a man sustained by a sense of duty, he told us that



Arthur Rowberry receives the congratulations of Gerald as Editor Pat Brand hands him the Championship Trophy for the second year running. Rowberry's 13-piece, says Tony Brown, played at the very peak of its form.

standards have fallen, that the musicians of today are on the wrong tack, and that Kenton doesn't pay in the ballroom.

The last proposition is, I think, commonly accepted. The other two are, to say the least, debatable.

The Arthur Rowberry band certainly maintained the standard that it set last year, and five of the other bands were well worth their place at the "All-Britain."

Most of the competitors were striving to be both stylists and musicians and, if they occasionally bit off more than they could digest, could we fairly blame them? This was the "All-Britain" and they knew that they had to put in that bit extra.

However, the Geraldo Orchestra

proceeded to demonstrate the value of musicianship to wind up an occasion that must rival the Jazz Jamboree as an event in the dance music calendar.

Scintillating solos came from Ivor Mairants, Keith Bird, Jock Bain and Eric Delaney. Among the battery of vocalists, Eve Boswell proved that she is without a peer in this country when it comes to delivering a ballad.

The best tribute to this show is the fact that Tito Burns and Terry Devon, finding one free afternoon in their whirlwind existence, dropped off at Manchester specifically to attend.

It's a marvellous entertainment," said Tito.

And the host who saw the "All-Britain" with him will heartily agree.

The Second Band



Trumpet-leader Ronnie Horler proudly displays the Silver Challenge Trophy won by his Lymington quintet. They had qualified for the "All-Britain" by winning the South Britain (Southern Region) Area Final at Streatham.

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The Compere



Variety star Leslie Adams brilliantly handled the job of compèring the event. Behind him are members of the Johnny Dankworth Seven.

The Third Band



The Beavers Dance Orchestra came all the way from Glasgow to win third place. Here, leader William Arbuckle, Jr., receives his award.

1951 'ALL-BRITAIN' RESULTS

Chairman: Pat Brand. Judges: Geraldo, Johnny Dankworth, Ivor Mairants, Derrick Abbott, Les Evans. Winners: **ARTHUR ROWBERRY AND HIS ORCHESTRA**. (2 altos, 2 tenors, baritone, 4 trumpets, trombone, piano, bass, drums.) All coms. to A. Rowberry, Denford House, Yarningale-road, Birmingham, 14. Second: **RONNIE HORLER AND HIS MUSIC**. (Trumpet, tenor, piano, bass, drums.) All coms. to R. Horler, "Mauretania," Gosport-street, Lymington, Hants. Third: **THE BEAVERS DANCE**

ORCHESTRA. (3 trumpets, 3 trombones, 2 altos, 2 tenors, baritone, piano, bass, drums.) All coms. to Wm. Arbuckle, Jr., 4, Rosyth-street, Glasgow, C.5.

INDIVIDUALIST AWARDS for: Trumpet (Harry Smart) of Arthur Rowberry and his Orchestra, Tenor (Michael Rogers), Piano (Ray Ember) both from Ronnie Horler and his Music. Alto (George Wilcox), Clarinet (John Edridge), Drums (Richard Mann) all from Raymond and his Orchestra. Trombone (Alan Kirby) of Alan Kirby and his Band. Guitar

(Dan Morgan) of Harry Pilkington and his Quintet, Vibraphone (Roy Turner) of The Lewis Hill Quintet.

HON MENTIONS for: Alto (Tommy Starbuck) of Arthur Rowberry and his Orchestra, Trombone (Ronnie Horler) of Ronnie Horler and his Music, Trumpet (Peter Butler) of David Barrett and the Premier Players.

OUTSTANDING MUSICIAN: Trumpet (Harry Smart) of Arthur Rowberry and his Orchestra.

BEST DRUMMER: Richard Mann of Raymond and his Orchestra.

Garner



MUSIC in the MAKING

EDITED BY MIKE NEVARD

Pen Portrait by Leonard Feather

BORN in Pittsburgh on June 15, 1921, Erroll Garner first came to New York seven years ago, and was very popular among musicians along Fifty Second Street for the first five years after his advent. In the past two years he has become much more popular with the public and less so with the musicians.

Erroll first played piano locally, and was a schoolmate of Dodo Marmarosa. But, unlike Dodo, he never learned to read music. In New York his first job was at Tondelayo's, then down the street at the Three Deuces.

For quite a while he worked with Slam Stewart, then formed a trio of his own. Has had bassist John Simmons and drummer

Erroll Garner

Shadow Wilson working regularly with him for the past year or two. Erroll's first solo discs were made for Black and White. He also sat in with Georgie Auld's big band for a session on Musicraft, made the famous "Bird's Nest" session in Hollywood with Charlie Parker, and some dates with Slam and Don Byas for various small labels.

Billy Strayhorn and Erroll, who knew one another a decade ago in Pittsburgh, are great mutual admirers. Though it is seven years since he left Pittsburgh to settle in New York, Garner now travels most of the time and is a great favourite in Los Angeles. Last December he gave a solo concert recital at Town Hall in New York; this winter it is planned to line up a piano concert tour for him in conjunction with several other top-name jazz pianists.

Erroll has become very commercial-minded, has a "stick-to-the-melody" policy, and even copies his own records rather than improvise. His own favourite disc is "I Let A Song Go Out Of My Heart," which he made for Roost. His best recent side, in our opinion, is "Honeysuckle Rose," for Columbia.

'Copies Garner'

Until last year Erroll suffered from a regrettable tendency to make records for all and sundry at the drop of a cutting needle. He waxed so many sides, for so many labels, that it became impossible for him even to recall which ones were made legitimately and which were stolen from performances tape-recorded at concerts, private parties, etc. Finally, he settled down this year with a Columbia contract and has re-recorded for this label, on several LPs, many of the early hits which he originally cut out for independent companies.

BABS IN PARIS



When this picture was taken, two weeks ago, Babs Gonzales was singing to a Parisian audience at the Mars Club. Now "The Professor" is back in the U.S., ready to go out on a three-month tour with a roving jazz show. Called "Jazz from Carnegie Hall," the mobile package will include James Moody, a long-time resident in France. At the Mars Club, Babs sang "Lullaby For The Duke," now being made famous by Lena Horne. He will return to France next January for a booking at the Club St. Germain.

Film Review

REEL JAZZ FROM LESTER

WARNER BROTHERS' jazz short, "Jammin' The Blues" (reviewed this week at the *Everyman, Hampstead*), starts with a black-and-smoke effect that might have come from the metronome year book. And a relaxed Lester.

Lester (Young), in fact, gets a large percentage of the soundtrack in this ten-minute jam session. He features, too, in the more imaginative camera shots.

Co-director Gjon Mill, whose own photo-work makes a perfect partner for the lower-case style of journalism, obviously paid meticulous attention to the camera-work. It is exciting and maintains a balanced design throughout the screening.

Norman Granz's influence, always apparent, comes out into the open for the film's last number, which bears a strong resemblance to Norman's "Jazz At The Philharmonic" ensembles. There are even spots of Illinois Jacquet indulging in his "Look, I'm Here" squeal technique.

The film was made in 1945. Lester takes the first number with Harry Edison on trumpet, and a rhythm section including Red Callender and the late Sid Catlett.

A vocal by Marie Bryant follows, and then a neat switch-over between Sid Catlett and Jo Jones leads into the last number, which brings in Illinois Jacquet. Barney Kessel (not wearing a hat), bassist John Simmons and pianist Marlowe Morris complete the line-up. The acrobatic abandonment of a couple of jitterbugs is sensibly restricted to a minimum of screen time.

To sum up. If you see "Jammin' The Blues" billed outside a news cinema go in. There's a good chance I'll be there, too.—Mike Nevard.

'Why a producer?' said the radio men when Pia aired her trio!

MUSIC of a strictly non-jazz character took me last week to Amsterdam, the city of Rembrandt, compulsory tipping and Chocomel. In a cabaret near my hotel I found that old friend of English modernists, Pia Beck, with a new trio.

Though the cabaret itself is a little on the dingy side, the Beck music really sparkles, and the trio sound is far in advance of anything we heard during the group's English tour. The guitarist is especially interesting, Billy Bauer-like in his ideas, with the sort of facility we in England haven't heard since Pete Chilver joined the ruling classes. The bass player is good, too, but he needs a better instrument.

Peculiar Boogie

Pia on piano is simply herself, leaping effortlessly from early Garner through Nellie Lutcher to a Dutch sort of Shearing. Her personality is the acme of good-humour, and from time to time she plays a peculiar, rocking kind of boogie which (apart from Pete Johnson and the other authentic) is just about all the boogie I can take these days.

Last Friday, I went by train to Hilversum, a sort of residential radio city a few miles out of Amsterdam, to attend one of the trio's broadcasts. The radio set-up in Holland seems to consist of two political and two religious stations, which combine to make up the Radio Hilversum trans-

Notebook of a Modernist

by

STEVE RACE

missions. The socialist Vara Studios (to which I had been invited, but would probably have gravitated anyway) turned out to be a beautifully appointed estate, rather more like a Masonic convalescent home than a radio station.

Inside, the Pia Beck Trio was rehearsing. I was introduced to the balancer and the announcer, and wondered where the producer was.

"Producer?" they said. "The trio plays, the announcer announces, the balancer times the programme and balances it. What would we want a producer for?"

I was bound to admit that they had me there.

Safely back in England, I can now say that the balance wasn't good, but the music was.

"One has to be commercial," said Pia's charming (blonde) manager, "so we do mostly Shearing numbers."

Thrown in with the Shearing "commerciality," was "Rex Rumba," "Tenderly" and a handful of point numbers of the "Big Girl Now" variety. (The trio can be heard again from Hilversum II on the 26th, 4-4.30 p.m.)

The most striking fact, to my mind, was that in countries with

such differing social habits and outlooks, the studio technique of radio should be so similar. Broadcasting in such European countries as I've seen, though slightly more slap-dash than in England, varies only in the smallest details. All except Iceland, that is. Next week I'll tell you about that.

The Greatest!

FEW people seem to know that Charlie Ventura, Chubby Jackson, Marty Napoleon and Buddy Rich are reported to have teamed up to form a group billed as "The World's Greatest Jazz Quartet." It certainly sounds a wonderful idea, at least until one reads: "Buddy Rich will sing and dance, Chub Jackson will do comedy."

Marty Napoleon will presumably play piano for the dancing and comedy, but the inclusion of Ventura seems rather a waste of a man, doesn't it? Or maybe he'll learn to juggle with Indian clubs, and earn his money that way.

St. Ambrose to Berg

EVERY now and then someone talks (or writes) about progressive jazz as if it were this generation's answer to Hindemith, Bartok and Schoenberg rolled into one. Apart from an imperfect understanding of Kenton music, such a remark betrays absolute ignorance of what those composers stand for.

Readers who really want to know what "The 12-tone Row" and "Atonality" are all about should get hold of Norman Demuth's "Course in Musical Composition," Part I of which has just been published by Bosworths (price 12s. 6d.). Demuth is a distinguished RAM professor, and this first volume is not so much a guide to future composition as a delineation of what has already been done, from St. Ambrose (born A.D. 340 and no relation) to Alban Berg.

I have always believed that a genuine musician is interested in the science of all music, and it is certainly not sufficient to champion the cause of "House of Strings" or "Monotony" if one doesn't know "Wozzeck" from a hole in the wall.

Demuth's manual doesn't absolve any thoughtful musician from the responsibility of hearing modern works for himself, but it does explain the "-isms" and the "-alities" in not too technical language, and—unlike so many similar books—it doesn't waste time in taking the mickey out of jazz.

To all musicians, and especially pianists, who can play over the hundreds of keyboard examples, I recommend the book strongly.

Matters for Moderns

THOSE KENTON TRANSCRIPTIONS

THANKS for the Stan Kenton Discography. It was very welcome. But, like your correspondent Philip Snell, I was disappointed to read that you were not listing the transcriptions made for the Capitol Broadcasting Division and the AFRS.

As these are heard frequently on AFN, such a list would be a great asset to me and, I am sure, to many others. I have heard the following discs during the past few months which have not been listed in your discography. I presume they are either CBD or AFRS waxings:—

- Tribute To A Tree.
- Number Seven.
- Tempo de Jio.
- Under A Blanket Of Blue
- Five O'clock Jump (?).
- Clair de Lune.
- Ti-pi-Tin.
- In A Little Spanish Town.

The last-named title has a vocal by Anita O'Day.

No doubt other readers can add to this list.—Pte. Alan Smith, BAOR.

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Moderns come & go on record . . .

Twenty records of likely interest to modernists are among a list of over 200 jazz sides to be deleted from the Parlophone and HMV catalogues next January.

One is the first Gillespie issued in this country—"Our Delight"/"Good Dues Blues," on Parlophone R3034.

Its issue proved a big disappointment, though later releases did much to appease us. Among those later sides were "Good Bait"/"Manteca" (HMV B9680); "Cool Breeze"/"Minor Walk" (B9793) and "Algo Bueno"/"Ool-Ya-Koo" (B9770)—all to be deleted.

Afro-Cuban

All eight titles are big band Gillespie. "Good Bait" is not a patch on the Manor small group recording featuring Trummy Young, but the reverse makes it a must for any modern collection.

"Minor Walk" and "Algo Bueno" are both good sides. Like the other HMVs, they are driven by a rhythm section including the late Chano Pozo on bongos and Kenny Clarke on drums, and were recorded in December, 1947.

Also due for deletion is Coleman Hawkins' "Allen's Alley"/"Low Flame" (B9639).

"Alley" features some intriguing work by tenorman Allen Eager and altoist Pete Brown.

The late Fats Navarro, J. J. Johnson and Max Roach are among the line-up for "Half Step Down." "Please"/"Jumping For Jane" (B9771)—another Hawk on its way out.

Charlie Shavers blows some fiery trumpet on the Esquire Award Winners' "Blow Me

Down" (B9584), which also includes J. J. Johnson and Hawkins. Lucky Thompson's clean recording of "Boppin' The Blues"/"Just One More Chance" (B9725) is assisted by the presence of Neal Hefti, Dodo Marmarosa and Barney Kessel.

Kessel's own "Atom Buster" (Parlophone R3197) also has Marmarosa on piano and includes Herbie Steward.

Six sides by the Vic Lewis Orchestra (Progressive Brand) are also due for deletion with Sarah Vaughan, Ray Ellington, "Dream" op. 1 (for percussion and bass), and a Jacquet. There is also Benny Goodman's "Solo Flight," featuring Charlie Christian, and sides by Andre Previn. The full list of jazz deletions appears on page 11.

One rather baffling pair of issues in the list is headed "D. Ceglie E Il Suo Re-Bop Style." Titles appearing under this are "Al Tempo Del Can Can," "Don Ramon" (DPQ 3) and "Harlem Nocturne"/"Delusions" (DPQ 8). Does anyone have information on these sides?

AS an excuse to use the fine session photo of Lee Konitz, Stan Getz and Miles Davis above, I must make a note of some of their current releases.

Esquire have just issued sides cut by Getz in Sweden—"Night And Day"/"Prelude To A Kiss" (10-168)—and have two more due for issue next month—"I'm Getting Sentimental Over You"/"I Only Have Eyes For You."

Next month's Esquires will also include "Rebecca"/"Ice Cream Konitz" by Konitz.

Miles shows expert handling of Parker's "Bird Gets The Worm" (Melodisc 952) at speed.

Mike Nevard

Is the record good or bad? If you think you know it all, then explain— GRAHAM'S AFRO-CUBISTS WITH A 50-CYCLE HUM!

MORE and more readers have lately been writing to ask if I will give a report on the recording of all records I review.

They say they have often found their enjoyment of records—ones which they have bought because I have said the performances were good—seriously marred by the poor recording.

The faults

My congratulations to these enlightened enthusiasts. It is a pity more people do not realise how much the pleasure of a performance can be spoiled by bad recording, not to mention also inadequate gramophones.

But to comply with my correspondents' request is not quite as easy as it might at first seem. In the first place it depends on what is meant by "recording."

If I am to take it to mean only excessive surface noise, I should point out that this is seldom due to anything in the actual recording. It is more often due to something having gone wrong during the electro-plating process, or during (where this has been resorted to) the dubbing, or to something else that occurred during the manufacture of the record after the actual recording was completed.

So let us use the word "reproduction" instead of "recording," though even this does not get us out of all the difficulties.

Many records have other reproduction faults besides surface, and some of them may show up on the best gramophones, but not on those which are less efficient.

For example, parts of "West Indians and the Steel Band," by Calypso singer Lord Beginner and Kenny Graham's Afro-Cubists, on Esquire 5-034, have, in addition to other technical shortcomings, 50-cycle hum.

On gramophones with a good bass response this will give the effect of a low organ note droning behind the music. But on those, the response of which cuts off or falls off heavily above 50 c.p.s., it may not be heard at all.

Likewise, for instance, to say that a record had a deficiency of high frequencies (lacked "top," as it is colloquially described) would be of value only to those possessing gramophones capable of doing justice to these higher frequencies had they been on the record.

The equipment

However, where the reproduction has been such as to cause a record to be likely to sound unusually poor, or good, on the average gramophone, I will in future mention it.

Incidentally, if you want an example of outstandingly good reproduction, get the Squadronaires' "Riot In Rio," recorded last July, on Decca F7954, and compare it with the Squads' "Lead With Your Left," made in February, 1945, which Decca have put on the other side.

If the difference in the reproduction is not immediately apparent there is something very wrong with your gramophone.

For the curious who keep on asking me what gramophone I use when reviewing records, I would point out that I am continually changing it as and when I think it can be improved. At the moment I have two complete equipments.

One comprises an EMI rim-drive motor with special non-magnetic turntable, various modern light-weight high-fidelity pick-ups (including a Marconi-phone 14, a Connoisseur, a Goldring "Headmaster" and a Leak "Dynamic"), all of which switch into a Leak RC/PA/10 pre-amplifier, which is followed by a Leak "Point One" TL/12 triple loop feedback power-amplifier driving a Voigt corner-horn loudspeaker.

The other consists of a Decca light-weight high-fidelity pick-up, a Decca PA9 high-fidelity power-amplifier (as used in the "Decca") and the new Decca corner-cabinet speaker.

With apologies to all those whom all this has left but little wiser than they were before, I add that most of these units are obtainable separately from most radio dealers or the makers of the units.

Now to this week's reviews:—

WALTER "GIL" FULLER AND HIS ORCHESTRA

***Mean To Me (Turk Ahlert) (V) (Am. Discovery 172)
***The Scene Changes (Fuller) (Am. Discovery 174)

(Vogue V.2037-6s.)

Fuller (director); Ed. Gregory, Jimmy Heath, Bill Mitchell, Cecil Payne, Jesse Tarrant (reeds); Dave Burns, Richard Cheesman, Bill Massey, "Abdul Salaam," "Mustapha Daleel" (tpts.); Clarence Ross, Charles Johnson (tmps.); Milt Jackson (vib.); "Haleen Rasheed" (pno.); Percy Heath (bass); Art Blakey (drs.). Early 1949. Hollywood.

I HAD been holding up mention of these two sides pending the arrival of Gil Fuller's "Blues To A Debutante" and "Tropicana," which Vogue announced

EDGAR JACKSON'S RECORD REVIEWS

would be released at the same time.

But as Vogue now say that it may still be some while before they receive deliveries of these from the pressing factory, I felt it would be best to get down to the review of "Mean To Me" and "The Scene Changes" without further delay.

The 31-year-old Los Angeles-born Gil Fuller will be best remembered as Dizzy Gillespie's ex-arranger.

He was co-composer and arranger of "One Bass Hit," "Ray's Idea," "Things To Come," "Ool-Ya-Koo" and "Manteca."

It is said that Gil also helped to form and rehearse Dizzy's first (1946) big bands, and one can well believe this on hearing "Mean To Me" and "The Scene Changes."

To the extent that it is less poppish, and has a straightforward vocal chorus by an obviously coloured gent whose identity no one seems to have been able to discover, "Mean To Me" is slightly more "commercial" than most of Dizzy's records.

But otherwise both sides might well have been played by a Gillespie band. They have the same frenzied, high brass-led ensembles.

"The Scene Changes" seems to

have been so named because it goes into slow tempo for a solo by one of the trombones, whose rich, luscious tone and effusive style help to make his contribution the most effective part of the record.

The rest is all fast and furious. Inset into the ensemble are solos by the ever-agile Milt Jackson, one of the saxes (who very nearly gets drowned out by the riffing that goes on behind him), and another of those high-note trumpet acrobats.

If you like your jazz fast, noisy, hard beaten out and with a Gillespie flavour, you might do worse than try Mr. Fuller's changes of scene.

The volume they've managed to get on these records, happily without at any rate any visible indications of over-recording, may tend to overtax some gramophones, but generally speaking the reproduction is good.

GENE NORMAN'S "JUST JAZZ"

**Hot House (Pts. I and II) (Tad Dameron)

(Vogue V.2022-6s.)

Sonny Chris (alto); Wardell Gray (tnr.); Howard McGhee (tpt.); Dodo Marmarosa (pno.); Charles Drayton (bass); Jackie Mills (drs.). Recorded USA. by Gene Norman; processed by American Modern under their master numbers 1003 and 1119.

"HOT HOUSE"—first recorded, I believe, in 1945 by Dizzy with Charlie Parker et al for American Guild, and later reissued on Musicraft 486 and French Swing 304—is the chords of "What Is This Thing Called Love" used for the usual succession of up tempo improvised pop choruses.

This "Just Jazz" recording is another of those made at Gene Norman's jazz concerts.

The first side consists of a unison chorus, followed by four choruses by Wardell Gray.

Some of the original performance then seems to have been missed out, for the second side starts with one chorus by Howard McGhee.

Then we get three choruses by altoist Sonny Chris, one by pianist Dodo Marmarosa, and finally a repeat of the opening unison idea.

Since so many of you are rightly commencing to take note of the recording, I had better say at once that it is far from good.

'Boxy' tone

In addition to the bad balances so often found in public hall recordings, the middle register tone is "boxy" and the lower register tone muddy.

Only McGhee's solo has any brightness or "forwardness." The saxes and piano sound dull and woolly.

How much any of this is due to the hall's acoustics, and how much is due to inadequate recording gear, it is difficult to say. Probably both have something to do with it.

In view of the reproduction, it seems slightly superfluous to add that although the unisons are messy, the solos are mostly as good as one usually hears at public jam sessions.

IS THIS RASHEED?



Quoted names in the personnel given for the Gil Fuller sides are obviously fictitious—probably to conceal the identities of musicians under contract to other companies. One of these names is Haleen Rasheed. Does it hide the light of Tad Dameron? Many think so.

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TITO & TERRY LOOK IN AT THE 'ALL-BRITAIN'



Completely absorbed in listening to contesting bands at last Sunday's jam-packed "All Britain" Championship at Belle Vue, Manchester, Tito Burns and Terry Devon were unaware that the "MM" photographer had crept up on them. They had broken a train journey to be present at the great event.

RAYMOND 4 STAY AT ALLEGRO

BANDLEADER Raymond, whose Pigalle Quartet was to have concluded a two-year engagement at the Allegro, W., last Saturday (15th), has been re-engaged. He will stay on with a trio, playing opposite Tibor Kunstler and his band, who have also been at the Allegro for two years. Both bands will provide relief upstairs in Quaglino's restaurant for Rudy Rome and his band, who opened there on Monday (15th).

—and Kunstler's 4 'augment'

Last Sunday was a happy day for two of Tibor Kunstler's band at the Allegro. One, Maurice Frenty, was married; the other, Sid Jacobsen, became a father. Accordionist Frenty married Miss Maureen Campbell at St. Patrick's Church, Waterloo. Guitarist Sid—brother of one-time drummer, now agent, Jock Jacobsen—was presented with a 7 lb. 12 oz. daughter by his wife, Peggy. The child will be christened Jennifer.

Festival Hall booked for more jazz concerts in 1952

NFJO AGM appoints new officers

THE Royal Festival Hall on South Bank is already booked for two more jazz concerts. These will again be organised by the NFJO and will take place on June 28 and 30 next year.

This was made known at the Federation's annual general meeting held in London last Sunday.

As this year, one concert will be traditional, the other modern. Though concert plans show a 50-50 representation for old and new, the modernists now hold only one seat in the NFJO's Central Committee. This is held by "MM" columnist Steve Race, who was elected vice-chairman at the meeting.

Bix Curtis, who partnered Race on the committee last year, was not elected. There was no undue excitement at the meeting, though a big step was taken with the decision that individual members should have one vote each at future general meetings.

Two delegates from clubs

To counterbalance this, member-clubs will be able to send two delegates to meetings—each with ten votes. Forty such clubs were represented on Sunday, among them the Firth of Clyde, Greenock, Sheffield, Nottingham and Bristol.

Officers elected at the meeting were: President, Lord Donegal; chairman, Sinclair Traill; vice-chairman, Steve Race; secretary, James Asman; assistant secretary, Dot Asman; treasurer, Harold Pendleton; committee, Ernest Borneman, Rex Harris, Peter Tanner, Bert Wilcox, George Melly and Pete Payne.

The Benson Band competes with wedding bells

NINE marriages in less than a year, and six of them in the brass section—this is the record of Ivy Benson's Orchestra. It is one which other bandleaders will not envy, since every wedding has meant the loss to the band of a promising girl musician and usually a frantic hunt round for a suitable replacement.

17-year-old trumpeter

Latest of the Benson girls to direct her steps altar-wards is Dorothy Burgess (trumpet). Dorothy has been in the band for three years, having taken Sonia Barton's place when she left to be married.

To replace Dorothy Burgess, Ivy has booked attractive 17-year-old Marilyn Carter, who, in addition to her prowess on trumpet, is also an accomplished dancer.

A complete line-up of the present Benson Orchestra comprises June Robinson, Ella Godwin, Marilyn Carter and Hazel Moore (tpts.), Laura Lynne, Dorothy England, Nora Lord (tmps.), Norma Cameron, Iris Trayner, Lena Kidd, Irene Boynton, Edna Wayne (reeds), Greta Marshall (pno.), Joan Marriott (bass), Paula Pyke (drs.), Iris Long (gtr.), Linda Lane, Gloria Russell and Annette Reeves (vcls.).

This is the line-up which Ivy will be taking to Germany on November 29. Meanwhile, Ivy herself flies to New York for a vacation on November 1.

This picture of the new Benson trumpeter, Marilyn Carter, explains why Ivy loses so many of her girls to Cupid.

NAIROBI QUINTET

Agent Jack Fallon, of 19, Garrick-street, London, W.C.2, urgently requires a five-piece orchestra for an engagement in Nairobi, to start on December 1. The band will take the place of the one led by Grischa Farfel, who has now returned to England.

Stars for Burman's 2nd club birthday

This Sunday is a gala night at the Feldman Club (100, Oxford-street, London, W.), when the Club celebrates its 2nd anniversary under the aegis of well-known musician, teacher, and "MM" radio critic Maurice Burman.

Kenny Baker and his group will be featured, and there will also be a "battle of the saxes" between Johnny Rogers—who is appearing with his quartet—and sax discovery Joe Harriet. Among the distinguished guests who have promised to be present are Joan Dowling, Harry Fowler, Irene Hilda and Joan Collins.

Evans student orks resume for winter

Saxist-teacher Leslie Evans starts the new winter season programme with his 18-piece student orchestra on October 28.

Rehearsals will again be fortnightly at Mac's rehearsal rooms in Great Windmill-street. Leslie Evans invites any semi-pro musicians who are interested to come along. All arrangements played are by George Evans. Leslie will also be pleased to try out the works of semi-pro arrangers.

Student to star

During the past three seasons the following boys have turned professional and left the Leslie Evans advanced student orchestras to take over positions with leading dance outfits:

Ron Simmons (Oscar Rabin, Vic Lewis, now with the Squads), Len Williams (Norman Burns), Bob Tomkins (Bob Farnon, Roberto Inglez), Pete King (Jack Parnell), Kenny Clare (Oscar Rabin), Jo Hunter (K. Graham, Roy Fox), Doug Hand, Tony Symes, Jack Sprague (George Evans), Tony Arnopp (Ralph Sharon, Phil Tate), Tony Russell (Vic Lewis, Ralph Sharon), Bobby Oliver (Oscar Rabin, Phil Tate), and Ron Baker (Harry Margolis).

NEW SWING CHOIR TAKES THE AIR



Richard Attenborough "conducts" Barry Barron's Swing Choir

THIS month sees the fifth anniversary of the vocal tuition school formed by Gul de Buire recording manager, Barry Barron. And this month also marks the debut of the 12-piece Swing Choir which Barry has formed from among past and present pupils. It made its first radio recording, with Lind Joyce and Sidney Torch and his Orchestra, for a

programme on October 6. The school meets every Thursday evening at the Gul de Buire Studios, and Barry informs the MELODY MAKER that he is especially interested in contacting male singers for the Choir. A former Barron pupil, Janet Webster, was recently signed up by Roy Fox.

Winnick signs Les Howard for new air series

SURPRISE of the Maurice Winnick programme on Sunday evening last (14th, 6.30 to 7 p.m.) was the last-minute substitution of vocalist Les Howard for Teddy Johnson, who appeared in the first programme the previous Sunday. Les has signed for the remainder of the series.

This will prevent him from appearing at the Hal Graham concert at Liverpool on October 28 as announced in last week's issue.

Under his recently acquired Decca solo recording contract, Les has already made 14 sides, the two latest, which were waxed last week, being the hit tunes from "South Pacific"—"Some Enchanted Evening"—and "This Nearly Was Mine"—accompanied by Ted Heath and his Music.

David Hughes gets ready for Pigalle

On Saturday last (13th), rising vocal star David Hughes ended his run with the "Right Monkey" show at Blackpool, and is now rehearsing for his opening as featured singer at the Pigalle Club, Piccadilly, London, on the 27th.

In the midst of this he will be heard in Scottish Music Hall on Saturday next (20th) and in Henry Hall's "Guest Night" on October 24.

Bob Long concludes season—disappears

AS we close for press, London bandleader Howard Baker and members of his organisation are carrying out a widespread search for Howard's bassist, deputy leader and right-hand man Bob Long, who mysteriously disappeared on September 29.

On that date Bob finished a summer engagement in which he led an orchestra for Howard at Broad Reeds Holiday Camp, Selsey, Sussex. Having meticulously carried out his final duties, such as paying the boys, etc., Bob climbed into Howard's Austin Ten saloon car (number JN 2254), and has never been seen since.

It is thought that Bob Long, who had been working exceptionally hard, may have lost his memory, and Howard Baker hopes that anyone who may come into contact with him will help him to get back to his friends.

With the Baker organisation for the past nine years, Bob has been leader of Howard's Embassy Band, deputy leader of the main orchestra (at Southend Kursaal), leader at the Walthamstow Stadium Club, and summer leader at the Selsey holiday camp mentioned above.

DEATH OF ARRANGER GEORGE ZALVA

George Zalva, a staff arranger with Chappells, died on Sunday (14th), in Sevenoaks Hospital, Kent. He had been ill for several months. He was 56.

Mr. Zalva, whose real name was Cruikshank, came from Newcastle and had worked for Chappells for many years.

He was a first-class commercial arranger of "straight" music and did most of the firm's printed arrangements of musical comedy selections.

In his younger days he was a pianist, playing chiefly in theatre orchestras. He leaves a widow, to whom we extend our sympathy.

Pia adds a drummer

Dutch piano-leader Pia Beck has added a drummer to her trio, following the example of other Dutch leaders.

The new man is Nico Prins, who joins other newcomers to the trio—guitarist Jan Blok and bassist Ed de Haas.

(Steve Race reviews the Trio on page 6.)

It is reported that veteran Negro trumpeter Lee Collins and drummer Zutty Singleton are now on their way to Paris to join Mezz Mezzrow's Band and that the band will give a concert this Saturday (20th) at the Salle Pleyell.

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XAVIER CUGAT TO PLAY SERIES OF BULL-RING ONE-NIGHTERS

LEACH SIGNS UP FOR 12th YEAR

Celia Lipton & Dennis Price in film musical

FILM star Dennis Price plays the part of a bandleader, and Celia Lipton, daughter of Sydney Lipton, has a leading rôle in a new film currently being made at Nettlefold Studios, Walton-on-Thames.

The film is entitled "The Tall Headlines." Dennis Price is not shown fronting the band, which plays in a West End club in the story. He is, however, seen auditioning two girl singers, and appears to provide the piano accompaniment, although this is actually "ghosted."

No musicians appear in the film, but the studio orchestra comprises an all-star personnel conducted by MD Hans May, who wrote the music, including the unusual "barrel-organ" theme which runs right through the story.

25-piece ork to play Paris, Lisbon, Rome—and maybe London

XAVIER CUGAT flies to Europe with a 25-piece aggregation on February 16 to start a 14-week Continental tour at the Sal Pleyell concert hall in Paris. A series of one-nighters at Spanish bull-rings will climax his visit.

According to America's "The Billboard," Cugat—Number One Latin-American leader in the States—turned down a three-month season at the London Palladium to make the trip.

In Spain he will get 50 per cent. of takings from bull-rings which hold capacity audiences of between 18,000 and 40,000. For the rest of the tour he will be drawing 12,000 dollars a week.

Julie Dawn guests at Starlite

ERIC WINSTONE singer Julie Dawn guests at London's Starlite Room next week (commencing 22nd), following in this week's guest, Barbara Jay.

Joe Saye, the Starlite's resident leader, continues to line up vocal stars for his guest spot and has booked Pamela Rainer (29th week), Mollie Gibson (Nov. 5), and Wendy Brookes (19th).

Bert Barnes hurt in bus accident

Famous pianist and arranger Bert Barnes met with a serious accident on October 5 and is now in Manvers Ward of St. Mary's Hospital, Paddington.

Bert, who has been staff-arranger to Unit Music Co. for the past 10 months, was caught between two buses in Edgware-rd., London, while on his way home. His right foot was crushed, several bones being broken.

He is, however, making excellent progress and has been able to continue work from his bed. This week he has written a big arrangement of "Baby, I'm In Love," which will be featured by Stanley Black and the augmented Dance Orchestra, and the George Mitchell Glee Club, in "All Star Bill" on the air tonight (Friday).



Columbia Record chief Len Smith (left) and assistant Norman Newell congratulate Jimmy "Organolian" Leach on signing his 12th yearly contract for Columbia.

BAKER 6 LOSES TUBBY HAYES TO BROWN 6

SIXTEEN-YEAR-OLD tenor star Tubby Hayes is leaving the Kenny Baker Band on November 3 to join a new group fronted by trumpeter Terry Brown.

Terry, whose band will have a modern commercial sound, is new to leading, though he has had varied experience with the bands of Johnny Claes, Harry Roy, Sid Millward, Johnny Dankworth, Ralph Sharon and Kenny Graham.

Terry's group, a six-piece, will include drummer Len Livesey, who last week made Technical Page headlines through his interview with Jack Parnell.

On piano will be Dick Allen, who led his own band in Los Angeles until coming to Europe three years ago to study in Paris. Accordionist Dave Davari and a bassist yet to be fixed complete the line-up.

Pursglove collapses: detained in hospital

Reg Pursglove, well-known violinist and conductor, has been detained in North Middlesex Hospital after collapsing at his North London home on Friday (12th).

Reg had started a new weekly radio series on October 8 with his "Muted Strings" in "Music Tapestry." During his absence, his orchestra is being directed by violinist Sid Sax.

HERMANOS DENIZ AT HURRICANE DANCE

The Hermanos Deniz rumba group provides all the music tomorrow (Saturday) at a tea-dance organised in aid of the Jamaican Relief Fund. The function takes place at Student Movement House, 103, Gower-street, London, N.W.

On doctor's orders, singer Guy Lorraine is temporarily resting from his nightly appearances with the band at Grosvenor House, although he still carries out the Deniz broadcasts, the next of which are on November 2 (12.15 to 12.45 p.m.) and November 9 (3 to 3.30 p.m.).

Louis gets another big film part

Louis Armstrong starts work very shortly on his big part in the film, "Glory Alley," for MGM. Louis recently completed acting and playing rôles in "The Strip" and "Here Comes The Groom."



"Bandleader" Dennis Price gets ready to "audition" vocalists Jane Hulton (left) and Celia Lipton, watched by director Terence Young and producer Raymond Stross (right) on the set of "The Tall Headlines," at Nettlefold Studios.

Ronnie Aldrich resigns Squads piano to front

PIANIST Ronnie Aldrich, one of the originals of the famous Squadronaires Dance Orchestra, has given up playing in the band in order to front the outfit on all occasions. He has been conducting for broadcasts, TV and recording sessions for a long time past.

When Jimmy Miller left the orchestra, 12 months ago, vocalist Roy Edwards began fronting the band, but it has now been considered that, with his vocal commitments, the double rôle is too heavy for him.

Six 'originals'

A new pianist has been appointed in the person of Don Innes, who comes from George Evans's Orchestra.

Only six of the original Squads now remain, and continue to work on the co-operative basis which has operated since the orchestra's formation. They are Ronnie Aldrich, Cliff Townshend, Monty Levy, Andy McDevitt, Archie Craig and Arthur Maden.

The rest of the orchestra are employed on a salaried basis. Arthur Maden has now permanently retired from playing bass to act as manager in the orchestra's London office.

Personnel

Complete personnel is now: Cliff Townshend and Monty Levy (altos), Danny Moss and Andy McDevitt (trns.), Don Honeywill (bari.), Archie Craig, Ronnie Simmonds and Terry Lewis (tpts.), Johnny Keating and Ric Kennedy (trbns.), Don Innes (pno., arr.), Harry Firth-Arthur (bass, vcl.), Tommy Maxwell (drs.), Roy Edwards and Lynda Russell (vcl.), Johnny Keating, Terry Lewis, Ronnie Simmonds and Danny Moss are from Vic Lewis's Orchestra. Danny is at present with Vic in Ireland and joins the Squads directly he returns.

Loss fan club resumes

Joe Loss has restarted his fan club. Details can be had from the secretary, Miss Kershaw, at Morley House, Regent-street, W.1.

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ANANIAS (OF THE BERRY BROS.) DIES

Ananias (Nyas) Berry, 39, oldest member of the famous Berry Brothers dance team, died suddenly in New York last week following a heart attack.

Berry was well known to all musicians, having toured with Duke Ellington and other top bands, and because he was once the husband of vocalist-trumpeter Valaida Snow. Pre-war, the brothers had visited Paris with the Cotton Club show.

Felix Mendelssohn in new hospital

Bandleader Felix Mendelssohn, who was forced to give up touring with his band to undergo treatment for glandular trouble, has now been moved from Charing Cross Hospital to the Sturges Ward, National Temperance Hospital, in Hampstead-road, N.W.1.

As Felix is likely to be incapacitated for some time, he would like to hear from friends.

Preager lines up 38 for waltz-time

Popular Hammersmith Palais MD Lou Preager whose dance band has recorded scores of sides for Columbia over the years, recently assembled a special line-up of 38 instrumentalists to wax two titles under the label heading, "Lou Preager's Charm of the Waltz Orchestra."

Lou told the "MM": "I have at last fulfilled a deep and inner desire to present a large orchestra with strings."

The combination comprises 12 violins, four violas, two cellos, bass, oboe, flute, french horn, harp, three trumpets, three trombones, five saxes, piano, guitar, drums and vibes.

CYRIL BAKER ILL

Cyril Baker, of the David Toff Music Publishing Co., has just entered hospital for an internal operation.

Cyril is in the Waddington Ward, King's College Hospital, Denmark Hill, London, S.E.5.

GRANT DOES A 'ONVid-OMI, ACT



Norman Grant, in "reflective" mood leads his band at the Academy Ballroom Club in Oxford-street. W. £15,000 was spent to turn the Club's basement premises into a ballroom earlier this year. Norman has led there ever since, playing nightly.

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Saxophone tone?—Isn't there room for individuality?



I SHOULD imagine that, since the saxophone was invented, enough words have been written on the subject of tone to fill several volumes.

Even so, I contend that it is impossible to explain away individual tone in so many words. Somehow it is just not feasible to convey to another person the sensation we experience when listening to somebody producing tone from a saxophone.

Personal preferences differ far more widely over tone than over smell, for instance. Most of us will agree that a certain smell is unpleasant, but we will find ourselves in disagreement over what goes to make an unpleasant tone or a pleasing one.

I have purposely steered clear of referring to good and bad tone, because, generally speaking, one's own conception of good and bad is useless as a yardstick.

The saxophone is, comparatively, a fledgling in the musical world, whereas the violin and clarinet are old enough to have established "standard" tones.

As the saxophone stems from the woodwind family, and more directly from the clarinet, it was only natural that the first musicians to use it were clarinetists who, having the orthodox clarinet embouchure, produced a dull tone.

No purity

Even the early jazzmen had neither the knowledge nor inclination to purify their tones and adapt themselves to the complicated mass of brass that comprised the saxophone.

One of the first men to discover that the technique of blowing a straight-bore instrument could not be applied to a conical bore was Coleman Hawkins. His earliest records show that he had broken away from the pseudo-classical school and taken the first step toward creating a "standard" saxophone tone.

At this point it will be as well to get some idea of the relation of tone to the sensations or feelings. Hawkins, for example, manages to get character into his tone.

By this I mean that he has cultivated a tone which embodies his personality. Instead of using the instrument as a sort of musical typewriter, he is able to express himself in musical terms.

We, the listeners, react to the sound and are able to decide individually whether it is pleasant or not. Having observed from the receiving end, let us see how this affects us when we are at the transmitting end.

When contemplating learning the saxophone you will doubtless find that you have some conception of the tone you wish to achieve. Probably many of you

asks tenor star
KENNY GRAHAM
in this
challenging
article

will be hampered in the early stages by unsuitable instruments and mouthpieces, and it will be some time before you settle down.

For some players, the time will come, however, when individuality asserts itself. Others will be more or less satisfied with the general sound they are producing, and these, if they are musically mature, will become ideal section men. They will be able to match their tone with the section leader and will have very few worries.

But the individualists—those who "hear" a tone in their minds—will almost certainly be for ever trying to produce a tone which conflicts with that of the section leader.

Personally, I don't favour the idea of a section "playing as one man." I can, of course, appreciate the precision—but not the lack of character. To my way of thinking there is a great waste of tonal beauty when five men are playing exactly the same as each other.

Ellington was able to blend conflicting and contrasting tones into one new saxophone tone—a tone full of character and warmth.

Peculiar

But let's get back to individuality. How many saxophonists today can be recognised by some peculiarity of tone? Parker definitely has a characteristic sound. Lester Young, Lee Konitz, Lucky Thompson, Stan Getz, Gerry Mulligan, Wardell Gray, Johnny Hodges, Willie Smith, Tex Beneke, Don Byas, Cecil Payne, Flip Phillips, Vido Musso, Dexter Gordon and many others all inject a personal something into their tone. It doesn't matter if you like the sound they produce or not. They still have individuality.

But these are a handful compared to the thousands of others who contrive to sound so much alike that they are impossible to identify.

Now let's try to see what makes

for individuality of tone. If we reflect, it will be found that all the players mentioned fall roughly into two groups—those who have branched from the Hawkins type, and those from the Lester Young school. The first have a lyrical, rhapsodic style and tone to match; the second, the down-to-earth and practically vibrato-less tone.

Recently we have discovered the musical "half-breeds"—those getting the Gene Ammons, James Moody type of tone. These have found their tonal goal is something between the Hawkins sonority and Lester's honk. This, I feel, will be the standard eventually—a rich resonant tone with no excess of overtones.

But it is difficult to make a prediction. Ideas of "suitable" and "right" tones alter so quickly.

Slack

The Hawkins school usually favours a rather slack, pliable embouchure, with very little of the mouthpiece in the mouth; while the "honkers" are inclined to use a tighter embouchure and a large amount of mouthpiece.

It seems as if a line taken between the two extremes might produce a healthy tone from a medium lay. But the player should work on about three-quarters of the mouthpiece and

would have to breathe and blow correctly. Even so, peculiarities in teeth and jaw formation might affect the issue.

Nevertheless, personality will still influence the listener. I am a firm believer that any sax player who is acclaimed as great has found a way of converting his individuality into sound.

The most important aspect of saxophone playing after the production of tone is the introduction of vibrato.

Vibrato

Many will disagree with this, insisting that vibrato should be treated as part of tone. It is true, of course, that many players are more easily recognised by vibrato than by tone, but I still contend that it is possible to have tone without vibrato—and individuality of tone, at that.

If vibrato is used correctly, it is so much a part of tone that it is only noticeable when we listen for it consciously. In short, a suitable vibrato is not conspicuous.

If we remember that every note

Steve Race (left), writer of the article below, confers with Kenny Graham (centre), writer of the article above, on a recent "Jazz For Moderns" broadcast. Producer Jimmy Grant looks on.



STEVE RACE writes about

STAGE FRIGHT

A FEW weeks ago on a broadcast, I had the unpleasant experience of sitting by powerless while a soloist—who on rehearsal had played excellently—fumbled with his trumpet valves and produced a watery wobble hardly recognisable as music, let alone as jazz.

We were all sorry for him, for I suspect that most musicians there had suffered a similar experience at some time or other during their careers, though not necessarily on a broadcast.

Stage fright is a terrifying thing. It can strike, apparently without reason, at any moment. I know of musicians who will never completely master it in their working lives. Yet I think there is a cure.

I once read an article by the great Paderewski in which he admitted that for many years he had gone through a hell of nerves before each recital. Determined to do something about it, he studied every circumstance which might have a bearing on the subject. In time he came to discover the secret.

In each recital there was something—an item, a page of music, or even just a bar—of which he was not quite the master.

Having reached that point of self-knowledge, he devoted his last week of practice before a concert to the almost exclusive study of those particular passages. As soon as he was "on top of it," the nervousness vanished.

Sea of faces

It was not, then, the sea of faces in the auditorium which worried him, but his own lack of mastery of a particular item or phrase.

That story, I think, supplies half the answer. It may even be the whole answer for musicians who are playing a set programme in public. But what about the jazz player who couples his instrumental powers with inventiveness? One cannot master an improvised solo in advance.

In a case like this there are two factors: the music itself, and the audience's reaction to it. No musician is ever really frightened of the music, but of the audience's opinion of his performance. The music, in fact, is his friend; the audience is his enemy. It must follow, therefore, that the more he can occupy himself with the music and ignore the listeners the better. Some soloists achieve this to a fair degree by closing their eyes, which not only shuts out the audience from one of the senses, but for some reason seems to sharpen the others at the same time.

The alternative is a conscious

has its own particular speed of vibration and then use vibrato to match, we can't go far wrong.

This means that it is not natural to hear a vibrato at a frequency of four or five to the crotchet on the lower notes of the baritone, or a slow vibrato on the upper register of an alto.

I realise that most saxophone teachers prefer to keep things nice and comfy for themselves by "typing" their pupils so that they have one special speed of vibrato and an equally rigid timbre of tone.

This may work with the majority, but if the same routine is inflicted on the man who has a clear personal conception of tone, his progress is inevitably retarded.

Imagine the conflict that would arise if the fellow with a Getz tone was teaching someone who was "hearing" a Byas sound. Both would be wasting their time.

If a man is drawn to the saxophone because he feels an urge to sound like this, that, or the other star, it is better to allow him to attempt to get that sound rather than to force him to sound like his teacher.

Distinctive

Nevertheless, I do realise that very few of us will end up with a tone that is completely distinctive.

I do, however, honestly feel that if musical individuality is part of our heritage, it should be allowed to develop naturally.

Imitation for its own sake is very unsatisfactory. However much you admire a man's playing, it is unreasonable to expect to produce exactly the same sound.

You will find that you will be far more successful if you just let tone develop and allow your own personality to exert what influence it may.

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SINCLAIR TRAILL'S JAZZ REVIEWS

George Lewis takes us to the pre-Armstrong era

GEORGE LEWIS AND HIS NEW ORLEANS MUSIC
Willie The Weeper
Mama Don't Allow
(Tempo A94)
Burgundy St. Blues
Yaaka Hula Hickey Dula
(Tempo A95)

Elmer Talbert (tp); Jim Robinson (tmb.); George Lewis (clt.); Alton Purnell (pno.); Lawrence Marrero (bjo.); Alcide Pavageau (bass); Joe Watkins (drs.). Recorded New Orleans, June 5, 1950. "Burgundy St." is a clarinet solo with pno., bass, and bjo.

THESE sides will really take you back to old New Orleans and will, I think, give you an excellent insight into what kind of music was being played in the pre-Armstrong era.

They are in many ways better examples of this type of jazz than the issued recordings by Bunk Johnson, for I think that on the whole this is a better band.

Many of Bunk's records are exciting, but, musically speaking, I think this group is superior. The rhythm section is rock steady, and the front line so perfectly complete; each man instinctively knowing what his neighbour is going to do and so

Continuing interest in revivalist jazz and "spasm bands" has led to a renewal of the use of the kazoo. Below, we print the first of six short articles on this instrument by pioneer kazooist PARP GREEN.



The Original Jazz Instrument

TO devotees of the instrument the rasping nasal whine of the Kazoo is the only genuine musical sound. Only the Kazoo, they say, reproduces the fine earthy quality of New Orleans jazz (that subtle blend of technical immaturity, acoustic recording, and musical feeling).

Indeed, the Kazoo is ideally suited to this era of music.

For history is historic; and any conscious attempt to restate the artistic terms of a past age is doomed to artistic failure. At best, the attempt is spiritedly idolatrous and shortlived—a mouldy effigy.

The Kazoo is designed for this eclectic desire, so much so that the Kazooist is well advised to ignore the iconoclastic creation of Parker, Gillespie and Tristano, and to respect the traditional majesty of Oliver, Ory and Armstrong.

In this way the Kazooist is able to give full rein to his musical talent, a fact which is facilitated by the Kazoo's absence of pitch, chord and fingering.

A combination of such musicians, with taste and discretion, can educe not only diatonic and chromatic scales, counterpoint, polyphony and on occasions polytonality, but, after long and arduous practice in mutual sympathy, has even been known to evolve complete cacophony.

However, the budding player must not strive too much until his embouchure is formed, a procedure which may take some time, depending upon maxillary strength of the student and the sensitivity of the auditor.

GRAEME BELL

and his Dixieland Jazz Band on SUPRAPHON RECORDS

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I WISH I COULD SHIMMY LIKE MY SISTER KATE DALLAS BLUES C/23174
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JUST GONE WALKING WENCESLAUS SQUARE C/23175

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being able to place his notes and phrases with faultless timing.

Take, for example, "Willie The Weeper." This is all ensemble from start to finish. No solos, just band music.

You might think that chorus after chorus of ensembles would tend to become monotonous; but no! It never becomes dull, for the accents of the front line are shifted from one player to another in such a way that solos would have been superfluous.

Virtually, this side has no beginning and no end. It might almost be called "circular" music, for this record will go round and round in other than the usual way.

No effort

Lift the needle at the end and place it back again at the beginning and the record hasn't just started again, it has merely continued. The band could no doubt have gone on playing this tune for hours without effort.

The star of this side (if anyone should be personalised) is George Lewis, whose clarinet improvisations are brilliant throughout and cannot be denied.

Incidentally, just two months after the Good Time Jazz people had recorded this in New Orleans, another session with the same line-up took place.

The band was recorded in the home of Dr. Souchon, that great friend to genuine New Orleans music, and the results were issued on Paradox LP (Paradox 6001). When I tell you that the later version of the same tune is even better than this one, you will know just how good it is!

On the back of this side is a fine version of that old Chicago cod-tune "Mama Don't Allow." This is a real neighbour rouser. Jim Robinson fairly stabs out the melody in the first chorus and the band plays loud and fast. It is rough-and-ready comedy with Elmer Talbert shouting out the cues for solos by trombone, banjo, bass and clarinet in turn. The late Elmer Talbert hadn't much of a voice, as singers go, but his unpolished, rugged delivery will surely get you with its infectious humour and down-to-earth good nature.

Direct contrast

In direct contrast is the version of the beautiful "Burgundy Street Blues." This is real blues music, played with great feeling by George Lewis, and its impact is almost gentle after the boisterous band sides.

The accompaniment by piano, bass and banjo is quite perfect, and in wonderful sympathy with the soloist.

The original version of this tune (on American Music) is considered by many to be superior to the one under review. That is as maybe, but certainly this one will do me until the other comes along.

The reverse is an early music-hall song and well suited to the terrestrial treatment it receives.

Here again it is ensemble all the way, with the front line work-

ing together as a wonderful confederacy. I like this side, but in places the balance is not too good, and perhaps for that reason alone it seems to be the least successful from the session.

Isn't it wonderful how this rhythm section, while really pounding the beat, never bears down on it but manages to achieve an exuberant lift?

THE ORCHESTRA OF THE DUTCH SWING COLLEGE

Tin Roof Blues/That's A Plenty (Decca C16164)

Dutch Swing College Blues/King Porter Stomp (with Sidney Bechet) (Decca C16169)

Kees van Dorsser (tp.), Wim Kolstee (tmb.), Peter Schilperoord (clt.), Dim Kesber (clt.), Joop Schrier (pno.), Joop van Leeuwen (gtr.), Bob van Oven (bass), Arie Merkt (drs.). Bechet plays on the second record only.

THESE two records make very interesting comparison.

On the first one we have the Dutch boys playing two well-known jazz tunes in their usual very musicianly manner, but on the second record they are joined by the great Bechet himself.

The result of having a topline jazzman with the band is at once very obvious. On the first record the band manages to generate a gentle swing, but does not sound very hot. With Bechet leading, the whole band is sparked, and sounds very much more alive and virile.

Fine melody

It is needless for me to tell you that Sidney plays well; he always does. He is particularly good here on the old Jelly Roll Morton tune. It is a fine melody and that is all Bechet needs to get really working.

The band backs him very well, the rhythm being quite solid (if rather stolid in spots), and the trumpet player plays some good solo work on both sides.

The blues is credited to Sidney and the routines were probably worked out in the studio. It is an interesting side, with the soprano sax very much in evidence in the maestro's grandest manner.



Photographer Hervé Derrien catches Mezz Mezzrow taking a chorus of the blues on his opening night at the Vieux Colombier.

CORNER FORUM

I WAS surprised to hear on the air ("Jazz Club," October 6, 1951), and to read in a contemporary, two references to the late Jimmy Yancey being a boogie-woogie pianist.

Yancey was never an authentic boogie man, although he used a modified boogie bass at times. It is true he was a great influence on such men as Albert Ammons and Meade Lux Lewis, but his own style was very different from either of these.

At one time, some jazz journalist (no doubt short of a story) styled him the inventor of the boogie-woogie, but this was just sheer nonsense, and few jazz fans ever took much notice of such a ridiculous statement.

"Yancey Stomp" is his nearest approach to the boogie style, and could be, I suppose, loosely classed as such, but this is one piece among many others and by no means typical.

Some years ago, "Collector's Corner" wrote a fine tribute to Jimmy, and the following paragraph is worth quoting: "It will be noticed that both McCarthy and Wilford refer to 'blues', playing rather than boogie-woogie, for Yancey hardly ever produces the boogie bass which characterises that style." (The italics are mine!)

With Yancey's death one more great blues pianist disappears for ever—he will be sadly missed. This makes such mistakes by the experts even more deplorable.—Derrick Stewart-Baxter, Brighton, Sussex.

IN the CORNER of July 28, Dave Carey wrote an interesting article in which he gave the opinion that the Regal-Zonophone issue of "Shoutin' In That Amen Corner," by Williams' Washboard Band, was not a Clarence Williams recording, but by Harry Williams, one-time vocalist with Clarence.

I sent a copy of this article to Teddy Bunn, who played guitar on the record in question, and I think that CORNER readers may be interested in his reply, which I quote in full. "I am afraid that the only Williams that I recorded with was Clarence," writes Teddy. "If

there is a Harry Williams, I haven't had the pleasure of meeting him, and I am certain he was not included on the side mentioned. With regard to those Brunswick recordings by Adrian Rollini with Snake and Teddy—yes, Frank Froeba was always known as the Snake."

Though, in view of Teddy's not too good memory, this cannot be taken as absolute proof of the record being by Clarence Williams, it would seem that Clarence at least organised the session, and that therefore the side should be included in all Clarence Williams discographies.—Peter Tanner, London, W.A.

THE latest Ma Rainey controversy is a new twist to an old story. It is as though someone said that he had met Bix in Chicago in 1945!

Personally, I think it is an impossibility, for surely, if the woman who made the discs attributed to Ma Rainey were still alive, many of the coloured people in the States would know it, and so would every American collector.

While I remain doubtful, I have sent a "prepared statement" to my team of experts in Atlanta, Ga. (I feel that this was what Vic Schuler wished me to do.) And though no doubt collectors will have solved this mystery within a matter of weeks, I expect my investigation to go on for months, as usual.

However, I shall, as soon as I receive any report, issue a "pink paper" which will no doubt be reproduced in part in the CORNER.—Ed. Paterson, Pinner, Middx.

THE BBC are doing right by us just now, and it is a nice change to be able to say so. We have had reason to complain in the past, and will no doubt have cause to do so again. Meanwhile, we can enjoy the Alan Lomax "The Art of The Negro" series—so right on the Third—and Josh White's contributions on the Home. And with Josh engaged on another tour life has its compensations.—Les Phythian, West Derby, Liverpool.

When Mezz Mezzrow Plays in Paris...



Veteran clarinetist Mezz Mezzrow (right) splits a bottle of champagne with famous jazz critic Hugues Panassié to celebrate Mezzrow's recent opening at the Vieux Colombier. At the next table, Don Byas compares notes with another French critic—Madeleine Gautier.

Collectors' Corner Edited by MAX JONES and SINCLAIR TRAILL

ON Tuesday afternoon (16th), Brian Rust—well known to readers of this page—left Waterloo on the first leg of his journey to New Orleans.

With six weeks of leave from the BBC record library, Brian is off on a round jazz trip—first to New York, then by Greyhound bus to New Orleans via Philadelphia, Washington, DC, Richmond and Atlanta.

From New Orleans he returns up the Mississippi Valley via Jackson, Memphis, St. Louis and Chicago. He will visit collector Walter Allen in New Jersey (and Victor Records, of course), and Edmond Souchon in New Orleans. We hope Brian will be keeping us informed.

Now on to the HMV deletions. Both the Armstrongs are records to keep. "Please Stop Playing Those Blues" is one of the finest of the All Stars sides. Louis and Tea play and sing with relaxed feeling and very good humour.

The tough trumpet solo is the greatest thing on the HMV All Stars titles, we think.

"Jack Armstrong," another good Louis-Tea combined effort, stands out for the long final trumpet solo which builds most impressively.

Mildred Bailey's record is not a favourite, but it's not bad. Basie's slow, sweet and swifty "Sugar" is wonderful "intermission" music—all solo piano except for Paul Gonsalves's breathy tenor ending.

Well featured

Hawkins is the star of the Award Winners' "Indian Summer," and he is well featured on some (not all) of the titles under his own name.

Really important records for New Orleans enthusiasts are those by the Laddner Orchestra and Mezz-Laddner Quintet. Bechet is on the first, with Laddner and Mezz; the Quintet has Mezz, Laddner, Bunn, Foster and Manzie Johnson.

All sides swing tremendously, with "Weary Blues" and "Jelly Roll" hitting the peak.

Of the rest, we like Hamp's "Blue" (with the Cole Trio) best; "Memories Of You" is virtually a little Ellington band; "China Stomp" ("Chinatown") has the two-finger piano business, but "Rhythm" ("I Got Rhythm") boasts Hodges Bailey and a crisp beat.

Tea plays superbly, sings a little less well, on the Big Eight coupling.

HMV DELETIONS

(to be deleted 31/1/52)

- Louis Armstrong All Stars B9743 Please Stop Playing Those Blues/Before Long
B9819 Jack Armstrong Blues/Endie
Mildred Bailey with the Ellis Larkins Trio B9762 That Ain't Right/I Don't Wanna Miss Mississippi
Charlie Barnet Orchestra B9498 Popton Turnpike/Swingin' On Nothin'
Count Basie Orchestra B9718 Ready, Set, Go/Seventh Avenue Express
Count Basie, his Instrumentalists and Rhythm B9691 Sugar/Swingin' The Blues
B9761 Backstage at Stuff's/I Never Knew
Tommy Dorsey Orchestra B8998 Tea For Two/Night In The Sudan

Esquire All-American Award Winners B9584 Blow Me Down/Indian Summer B9793 Indiana Winter / Jaquet Orchestra

Dizzie Gillespie Orchestra B9680 Good Bait/Manteca B9702 Cool Breeze/Minor Walk B9770 Algo Bueno/Ool-Ya-Koo

Benny Goodman Orchestra B8719 Jam Session/Chloe B8938 Undecided / Lady's In Love With You

Lionel Hampton Orchestra B8597 China Stomp/Rhythm B9137 Blue/Munson Street Break-down B9475 Memories Of You/The Jumpin' Jive

Coleman Hawkins Orchestra B9771 Half Step Down Please/Jumping For Jane

Coleman Hawkins 52nd Street All Stars B9639 Allen's Alley/Low Flame

Illinois Jacquet Orchestra B9793 King Jaquet/Esquire All American

Tommy Laddner Orchestra B9411 Weary Blues/When You And I Were Young, Maggie

Mezzrow-Laddner Quintet B9447 Everybody Loves My Baby/I Ain't Gonna Give Nobody None Of This Jelly Roll

Andre Previn (Solo Piano) B9784 Hallelujah/This Can't Be Love Quintette of the Hot Club of France B8463 I Can't Give You Anything But Love/Limehouse Blues

Artie Shaw Orchestra B9348 It Had To Be You/If I Love Again

Maxine Sullivan JO73 St. Louis Blues/L'Amour Toujours L'Amour JO101 Ill Wind/Sing Something Simple

Teagarden's Big Eight B9807 Blues After Hours/St. Louis Blues

Lucky Thompson's Lucky Seven B9725 Boppin' The Blues/Just One More Chance

HMV MAGENTA LABEL RECORD The Ballyhooligans MH54 Tiger Rag/Bugle Call Rag

JAZZ RELEASES

Vocation: (Origins of Jazz Series) Kid Ory Creole Jazz Band, The Girls Go Crazy About The Way I Walk/Blanche Touquatoux (V1001); Rosetta Crawford with Jimmy Johnson Band, My Man Jumped Salty/ Stop It, Joe (V1002); Johnny Dodds Black Bottom Stompers, After You've Gone/Come On And Stomp, Stomp (V1003); King Oliver Savannah Syncopators, Someday Sweetheart/Wa Wa Wa (V1004); Rosetta Howard and Ham-foot Ham with Harlem Hamfats, Let Your Linen Hang Low/Weed Smoker's Dream (V1005)

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ROUND-THE-WORLD REPORT from 'MM' Foreign Correspondents

When Josephine Baker stole the (Big) Show...

Paris, Tuesday.

THE BIG SHOW, put on by America's NBC, came to Paris straight from London. A very select audience was invited, including the American Ambassador, and, generally speaking, the occasion was an important one in Paris show business.

For the fans there was only one item of interest, however—Josephine Baker's one and only appearance in Paris since her return from the States.

As she was due to go back within a few days, The Big Show provided a rare opportunity.

She stole the show. Wearing a flowing white gown and with a hair style at least a foot high, she gave us "Night And Day" and a variety of hot numbers which shook the house.

I would not have missed it for worlds. By the way, George Sanders, Britain's Hollywood film star, sang "Be My Love." He is a bass-baritone with a very healthy pair of lungs.

So Django goes fishing

WHAT happens to a great guitarist when his contract runs out? Django Reinhardt has no difficulty answering that one. Almost every day he is to be seen throwing a line on the banks of the river Seine.

Like Don Byas, Django is crazy about fishing. Don prefers to catch his fish 60 feet down; Django is content to wait for them to bite.

Another holiday-maker, Hot Lips Page, is due back this week from the bracing air of Scandinavia.

I look forward to hearing him play with Mezz Mezzrow and the Luter band at the Vieux Colombier.

Cemetery blues

HERE is a slightly macabre note. I hear from Marseilles that a group of undertakers have formed a respectable little combination. They call themselves "The Sarcophagus."

Mr. Porter arrives

COLE PORTER is now in Paris, and I understand that he will be around for some time. The great composer is by no means unknown in this city, for he composed many of his best numbers when he lived here before the war.

In the old days, he used to call in at Fred Payne's bar (the oldest English bar in Paris, by the way) where there is a piano. He would then tinkle out one tune after the other while asking the customers sitting round how they liked them.

Many of Porter's best tunes were composed in this way.

Henry Kahn

Willi was on the air!



Willi Berking, well-known West German band leader, for the first time played music aboard a Pan-American plane on its way from Frankfurt to Dusseldorf. The trip was such a success that it is now planned to have bands regularly on some scheduled machines.

Australian News

From Frank Owen Baker

SYDNEY'S RIVERSIDE JAZZ BAND will play that thing to the surfers when they commence a fortnightly stint at the North Steyne Surf Club, Manly.

Led by tram man Jack Parkes, the band features sensational clarinetist Johnny McCarthy, together with Keith Scanlan (tpt.), Jimmy Roach (pno.), Brian Lecchi (bass), Bill Townshead (banjo), and Englishman Jimmy Bell (drums).

The Riverside Jazz Band was the most impressive jazz group at the Fifth Australian Jazz Convention, and, by its efforts, won a contract with the Australian Broadcasting Commission.

GEOFF KITCHEN'S Dixieland Seven is no more. This band, which your correspondent described as Australia's greatest jazz group in these columns two months ago, met insuperable obstacles in their few weeks of existence.

First, key man Bob Barnard,

whose brilliant trumpet style was the only perfect match for Kitchen's thrilling clarinet work, is to be called up soon under the National Training Scheme.

Secondly, a slump has hit Melbourne, and jobs are few and far between.

DESPITE the slump, bands are playing at three different suburbs of Melbourne on Saturday nights. At the Collingwood Town Hall there is **FRANK JOHNSON'S FABULOUS DIXIE-LANDEERS**; at the Memorial Hall, Kooyong, **LEN BARNARD'S DIXIELAND JAZZ BAND**; and at Leggett's Ballroom, Prahran, the **STEAMBOAT STOMPERS**.

However, Melbourne brightens up on Sundays, with two shows in operation: the Sunday Jazz Club, at the Maison de Luxe, Elwood, featuring **FRANK JOHNSON**; while **MAX COLLIE'S JAZZ BANDITS** are playing at the Sandringham Life Saving Club.

At night there's the Barnard Band at the Mentone Life Saving Club.

Germany's new Composers

by Dietrich Schulz-Köhn

WITH the world-wide success of "Aufwiedersehn" and "Da-Dim, Da-Dom" putting German composers and publishers back on the map for the first time since the war, it might be interesting to know which were the most successful among them during the last twelve months or so.

The most popular composers are Ernst Fischer, Gerhard Winkler and Benny de Weille. The latter is an all-round personality: he plays clarinet like Benny Goodman, and recorded for many years for "Odeon," besides doing work for the big broadcasting orchestras as arranger; now he is under contract for the "Polydor" label.

A public pen

Fischer's pen is strictly styled for the taste of the German public, while Gerhard Winkler has been made famous as an "Italian-styled" composer by his "Capri-Fischer"; "Chianti-Wein," and others.

Michael Jary, who lives in Hamburg, writes many scores and hits for the film industry, the latest of which is "Die Dritte von Rechts" (The Third Girl From The Right), and a new one introducing the mambo, named "The Veiled Maja."

Two composers have reached fame on the strength of one title each. They are Eberhard Storch, the author of "Aufwiedersehn," and Ernst Brandner, who wrote "Die Fischerhütte in Lugano"—both very sentimental tunes.

Music publishers

The most successful publishing firms are almost all new names. Among the foremost is Ralph Maria Siegel's.

A newcomer—and a very successful one—is Dr. Hans Gerig, of Cologne. Before the war he was a sort of liaison officer for the German STAGMA at BIEM offices in Paris.

In Hamburg is Dr. Hans Sikorski, who is also on the board of the GEMA, the German "Performing Rights Society." Others are Westton-Verlag at Bonn and August Seith at Munich, with—to conclude—Peter Schaeffers, who has recently taken over responsibility for the German house of Francis, Day and Hunter. He has just celebrated the tenth anniversary of his own publishing firm.

U.S. NEWS NOTES from Leonard Feather

DON HAYNES, who was closely associated with Glenn Miller for many years, has arranged with the Miller estate for the release of a series of Glenn's broadcasts, from 1939 to 1942, recordings of which will be released on a series of 15-minute transcriptions shortly.

These records include Glenn's Chesterfield sponsored programmes as well as some of his famous recruiting broadcasts, which were known by the Air Force motto of "I Sustain The Wings."

Glenn's estate has cleared the rights to use of these shows. Several hundred are available.

CAFE SOCIETY, noted Greenwich Village club, which was closed by the Government for tax arrears six weeks ago, has reopened with dancer Pearl Primus and pianist Sammy Benskin's combo.

Greenwich Village also has a new jazz spot, called the Levee Room, where a young group known as Bill Stafford and his Paddlewheelers are purportedly bringing the spirit of New Orleans back to New York.

Stafford is a 21-year-old drummer who worked a while with Max Kaminsky.

SIDNEY BECHET arrived in Town at the beginning of the month, and opened at the Blue Note in Chicago with Red Allen, drummer Arthur Trapier, and a pianist.

ELLA FITZGERALD, a Decca artist since she cut her first Chick Webb side in 1935, has signed a new five-year contract with the company. Oddly enough, her first title was "Are You Here To Stay?"

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Manchester trumpet depts on Geraldo broadcast

Washbrooke augments at Nottingham

DRASTIC alterations for the winter season find Al Washbrooke now leading a 13-piece orchestra at the Victoria Ballroom, Nottingham.

This enlarged group boasts four bands within the band—for Dixieland, Tango, and Latin-American styles, besides a "Blue Four."

Les Cripwell, a Washbrooke "old boy," has returned to the fold from the tenor chair with Jack Conroy at the Corn Exchange, Nottingham.

Name bands booked for Darlington

Name bands booked to appear at Municipal Dances at Darlington Baths Ballroom up to the end of the year include Syd Dean and his Band and the Tito Burns Sextet on October 30, the Johnny Dankworth Seven (Nov. 17), Kenny Baker and his Band (Dec. 1), Cyril Stapleton and his Orchestra (11th), and Ralph Sharon and his Orchestra on Xmas Eve.

POLICE RAID SCARBOROUGH HOTEL TO MUSICAL 'TACT, COURTESY AND HUMOUR'

A DANCE was in progress when the police raided St. Nicholas Hotel, Scarborough, and the band leader, bassist Bernard Courtney, with rare presence of mind struck up: "If I'd known you were coming I'd have baked a cake." after which the entire orchestra joined in with: "If you want to know the time ask a policeman."

In fact, as defending counsel said, the whole affair was conducted with "tact, courtesy, and humour."

WORLD NEWS in BRIEF

DUTCH leader Rob Pronk has re-formed his famous Bopset, which was disbanded after the disastrous tour with the Ernst van't Hoff Orchestra (cables "MM" Dutch Correspondent Anton Kop, Jr.).

Stan Osborne and his Band have returned to their resident engagement at the Royal Star Hotel, Maidstone, after a 16-week tour of Mecca ballrooms. Altoist Stan leads Ken Bodiam (2nd alto), Ray Smith (tnr.), Jack Webb (tpt.), Desmond Proctor (drs.), Frank Ashenden (bass) and Daniel Inman (pno.).

Drummer Gooly Howard, whose real name is Alfred James Howard, is sought by his mother, who has not heard from him since 1933. In 1936 he was with Al Hopper. She is anxious to trace him, as she is almost blind.

Phoned at two hours' notice

MANCHESTER trumpet Brom Harvey stepped nobly into the breach at two hours' notice when he was called upon to join the Geraldo brass section in its morning broadcast on Sunday last (14th).

In order to appear at the All-Britain Championship at Belle Vue, the Geraldo Orchestra travelled from London overnight on Saturday to broadcast on Sunday morning from Manchester.

Sid Lawrence unfortunately missed the train, and at 8.30 a.m. in response to a telephone call from the MELODY MAKER, Brom rushed to the studio to run through the parts and take his place in the trumpet section.

Asked to comment after the broadcast, lead trumpet Derrick Abbott said: "Brom played remarkably well."

Scott-Henderson in piano interlude

George Scott-Henderson (pno.) and Bill Wallace (Jack Lambert's bassist) provided a ten-minute interlude during Don Cunningham's Scottish Home Service broadcast from the Plaza Ballroom, Glasgow, on October 6.

George and Eddy Clancey are temporarily sharing the piano stool at the Locarno Ballroom, Glasgow, until bandleader Bert Tobias finds a permanent replacement for Jimmy Miller who has left the band.

Bert, who is also looking for a tenor player doubling violin and clarinet, has just returned to Glasgow after a short visit to the Mecca ballrooms at Streatham (London) and Belfast. With him was Maurice Sheffield, bandleader at the Fountainbridge Palais, Edinburgh.

Rae Allan opens Broadway Baths

ON Friday of last week (12th) bandleader Rae Allan opened at his newly acquired Broadway Baths Ballroom, near Manchester.

In addition to the cares of promotion, Rae is, of course, leading the band, which comprises Dennis Latimer (pno.), Norman Allen (drs.), Jack Morris (bass), Roger Fleetwood and Ken Baldwin (altos), Geoff Alderson and Norman Hunt (tnrs.), Arthur Woodthorpe (barl.), Ken Shaw, Peter Jackson, Colin Wright and Don Grindrod (tpts.), Mac Minshull (tmb.), and vocalists Noreen Day and Johnny Ashley.

HULL TRUMPET MAN IN KARACHI

News of the activities of noted Hull trumpet-man Len Hunter has recently been received here. Len is now in Karachi, Pakistan, and apparently blowing quite a bit of trumpet out there.

Len Hunter is very well known in Hull and district. He has played with most of the top local bands, and on special occasions has formed his own group.

He was also featured in the Harry Chatterton Modernaires for a while, when that outfit was resident at the Newington Hall. After this engagement Len left Hull to play at Scunthorpe, Lincs.

'LAST BACHELOR' WEDS



The last bachelor in Benny Freedman's Band at the Savoy Ballroom, Southsea, was married at St. Luke's Church, Southsea, on Saturday last week. He was the band's drummer-vocalist Joe (Tiny) Nicholls, who wed a Southsea girl, Miss Iris James. Joe joined Benny in 1946 at the Leas Cliff Hall, Folkestone, and has been with him ever since except for a period when he was playing at Butiln's Holiday Camp in the Bahamas.

Leading a 12-piece band, London semi-pro. drummer Ted Kelsam is putting on his own "Festival Band Show" at hospitals in London and the Provinces. His band, which is augmented with dancers and other artists, consists of two trumpets, three saxes, piano, bass, drums, two violins and three vocalists.

When Ev Porteous boarded the "Queen Elizabeth" recently for another trip with the First Class band, he found his clarinet had been stolen. The instrument was a Boosey "Clinton" B flat model (25292).

Bandleader Arthur Forrest needs a compere-vocalist to appear with his band six nights a week. Experience is not necessary, but personality is essential. Applicants should ring Arthur at Liberty 1528.

Herbie Stewart, one of Woody Herman's original "Four Brothers," has joined Harry James.

Les Millgate and his 10-piece band have been signed to a six-month contract by the Ritz Ballroom, Thornton Heath, where they will appear for the moment on Fridays, Saturdays and Sundays.

Reg Nichols, MD of the Queen's Ice Club, has written the music to a new skaters' waltz now being used extensively at ice and roller skating rinks. Titled "Let's Go Skating," it is published by Skating Features, 18, Noel-street, W.1.

Norman (1066) Fields and his Trio return to London on October 22 after six months with Tom Fossett's "Continental Hippodrome Circus" on a 1,500-mile tour covering 130 towns and villages. Norman leads Mike Tyson (alto, ct.) and Dave Whiteford (drs.).

Congratulations to Derek Faraday, of Star Sound Studios, whose wife, Eve, presented him with a daughter on Saturday (13th) at a West End nursing-home. The baby will be called Eve Marilyn.

Planist-leader Les-Hilsden, who has just concluded a trip to Australia, aboard the liner "Orient," returns to Mecca on Saturday (20th), when he takes a six-piece band into the Leeds Locarno.

Congratulations to Oscar Rabin tenor saxist Vince Bovill who has just become engaged to Miss Jean Watkins, of South Shields.

LET ME GIVE CREDIT WHERE IT IS DUE

I would be grateful if you could find space to print this letter, as I feel in fairness to a great many people, credit should fall where credit is due.

I am referring, of course, to the suggestion in last week's MELODY MAKER that Mr. Alec Taylor was mainly responsible for the success of my orchestra.

Mr. Taylor undoubtedly gave me the chance of fulfilling dreams and plans I had nurtured for many years as a musician as to what I would do if I were a bandleader. How good these plans were was proved when the Astoria Ballroom, Nottingham, which had previously been something of a white elephant, became undoubtedly one of the Provinces' most successful ballrooms.

Some success is probably due to my leadership, my perception of the dancing public's requirements and the musical standard I require from my musicians. I feel I must stress that the dancing public and, referring to broadcasting, the listening public, are two completely different audiences.

Although at this time I had considerable success with the former, with the latter I was a little off-track. Here, another personality can claim credit. I refer to the head of the BBC Dance Music Department, Mr. Jim Davidson.

Feeling I had something to offer and that my lack of broadcasting success was due solely to inexperience, Mr. Davidson went out of his way to point out to me where my broadcast programmes were wrong, and the best way of rectifying these errors. To him I must give my thanks and credit for making it possible for me to satisfy, as I feel I am now satisfying, the most ardent audience of all.

I should also like to give credit to those concerned in my success, to David Rabin, my personal manager, for his untiring efforts on my behalf, to Oscar and Bernard Rabin and Geoffrey Watling for giving me the opportunity of bringing my band to Wimbledon Palais, to Jerry Dawson, of the MELODY MAKER, who at the beginning, gave me invaluable help, and, finally, to the British public who have given me the support which I so badly needed, and the would be no music.

I feel sure that without all the above-mentioned people, and, of course, "Lady Luck," there could never have been any Ken Mackintosh Orchestra.

To finalise this, may I say that there is no individual who can personally take the credit for the success of my orchestra, but a combination of many things, such as I have mentioned above.



says KEN MACKINTOSH

Hartlepool MU to hold own Jamboree

Harry Barton, recently with Will Sutcliffe at the Gaumont Ballroom, Morecambe, has replaced Bill Thorpe on drums in Danny Mitchell's band at the Pier Ballroom, Redcar. Bill is now with Ronnie Caryl at the Locarno, Dundee.

November 8 is the date of the 1951 Jazz Jamboree at the Borough Hall, Hartlepool, when eight bands will give their services for the benefit of the local MU Benevolent Fund.

Name band bookings in the North-East include Syd Dean, Queen's Rink, West Hartlepool (Oct. 19), Dick Denny, Borough Hall, Hartlepool (Oct. 21), Freddy Randall, Palais, Stockton (Nov. 6), V. Lewis, Palais, Stockton (Nov. 27), and Victor Silvester, Queen's Rink (Nov. 30).

TENNIS CLUB LEADER SPENT SUMMER ON ICE

Bunny Holliday and his band, having concluded a successful summer season at the Scottish Ice Rink, Glasgow, reopened recently at Broomhill Tennis Club, from where they broadcast earlier this year.

Gordon Smille and his Band, who have played at Broomhill throughout the summer, have opened at Giffnock North Tennis Club for the winter season.

Freddy Corbett signs 'potential star vocalist'

Twenty-three-year-old Jean Sweeney, described by bandleader Freddy Corbett as a potential star vocalist, is now singing with Freddy's group in the grill room at Reece's, Liverpool. She has lived in America for three years and returned to Britain three months ago.

She will also appear at the Quaintways Café, Chester, as a guest artist with Freddy's band.

Ted Radley (bass) recently left Hal Graham at the Rialto Ballroom, Liverpool, to join Freddy Corbett's main ballroom band at Reece's. He replaces Teddy Andrews. Teddy has resigned through ill-health, but will continue with a trio presented in Lewis's store by Freddy.

Civil Holdsworth (drs.), formerly with Sid Phillips, rejoins the Corbett group later this month. His deputy has been Gene Conrad.

'Name' policy continues

Kilmarnock Town Council, whose big-band policy proved so successful last year, has reaffirmed its decision to book top-line bands for one-night-stands at the Grand Hall during the winter.

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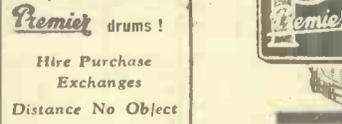
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ROWBERRY ORK IN CHAMPION STYLE AT THE 'ALL-BRITAIN'

Name band shows at Bournemouth

HITHERTO starved of seeing and hearing their favourite top-line bands, more than 1,500 fans attended the first of a new series of concerts at the Winter Gardens, Bournemouth, on Wednesday of last week (10th), when Harry Gold and his Pieces of Eight, the Kenny Baker Sextet and the Revell Terry Group were presented by Corporation entertainments manager Stuart Bacon. The Squads were due to appear at the Winter Gardens last Wednesday (17th), and the attraction for the 24th is Oscar Rabin and his Band.

VIC LEWIS and his Orchestra played at Dublin's Olympic Ballroom on Monday last week—under IFM conditions. The conditions were agreed on after talks between the IFM, the Musicians' Union and Dublin ballroom proprietors, and accepted by promoter Jimmy Carr.

In an interview with the MELODY MAKER, Mr. Paddy Malone, of the IFM, said: "Promoter Jimmy Carr conformed to the stipulated conditions laid down by the Executive Committee of the IFM. He issued the challenge when he had Lewis employed. "But the Federation, despite threats, insisted on the observance of its conditions of licence, and the matter was the subject of negotiation between the Musicians' Union in London and the ballroom proprietor involved in Dublin.

"The result was the complete acceptance of conditions stipulated by the Federation. Had the conditions been ignored, the ballroom would have been picketed, and the Federation had already sent notice to its members preparing them to withdraw their services.

This procedure will be adopted in respect of every band whose promoter refuses to respect the new agreement."

Winstone to open new Bristol hall

On Saturday, October 27, Eric Winstone and his Orchestra will appear at the Bristol South Baths Ballroom when it opens for dancing on that day for the first time. Responsible for this switch to dancing is the Corporation's Entertainments Manager, Mr. Tom Pyper.

Supporting the Winstone band will be noted "MM" contestants, Arthur Parkman and his Band. Arthur has recently reorganised his 11-piece outfit for his resident job at the Grand Hotel, and now leads Don Burnell, Eric Snowden, Jack Fear, Ron Ashin and Don Caple (saxes), Jack Toogood (gtr.), Les Drake (pno.), Norman Cole (bass), Sid Barnes (drs.) and his brother, Bob Parkman (tpt.).



The Arthur Rowberry Orchestra plays its way to success at the "All-Britain." In front is the coveted "Melody Maker" Cup which the band was about to regain. Harry Smart, judged best musician of the day, is in the centre of the brass team.

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Ted Heath 'Swing Session' returns to Manchester

On October 28 the Sunday concert season commences at Manchester Hippodrome, when Ted Heath and his Music will present another "Swing Session." As last year, Ted will handle the bookings for all the concerts here, the next of which will be on December 2, and afterwards at intervals of four weeks.

EX-RABIN TROMBONE JOINS BILL WEBB IN HOME TOWN

BACK in his home town of Manchester, ex-Joe Loss and Oscar Rabin star Ken Wray has joined Bill Webb's Band at the Princess Ballroom.

To fit in with his other interests, Ken will appear with the Webb band at week-ends and will be assisted by another recent trombone acquisition, Kevin Neil, who also plays guitar.

The line-up when at full strength now comprises five brass, five saxes, three rhythm and vocalist Bunny Burrows.

PROVINCIAL PARS

BERT BREWER has relinquished his piano-leadership of the swing-tette at the White House Hotel, at Hull, and has been replaced by Teddy Barker. Reg Bates (reeds) and Jackie Lee (drs., vibes.) complete the trio.

STEVE LAHMERS and his Band have been engaged to play at the Ronaldsway Airport, Isle of Man, where dancing facilities are now available.

More News on Page Thirteen

KENNY BAKER is to make one of his rare appearances in East Lancashire at the Astoria Ballroom, Darwen, on Saturday, October 27.

ED FERGUSON, after the summer season with Harold Graham at the Morecambe Bay Holiday Camp, is now playing drums with Norman Robinson at the Floral Hall, Morecambe.

EDDIE CANALE (bass, acc.), formerly at the New Cavendish Ballroom, has joined Roy Lambert's Band at Paulena's Ballroom, Edinburgh.

DEPARTURE of Bill Russell (tpt.) from Jack Wright's Band at the Excelsior Ballroom, Edinburgh, brings to a close a nine years' association with that hall.

TED LEATHERLAND and his Music Makers and Cliff Mathew and his Orchestra are featured in Friday Night Dancing Time at the Empire Ballroom, Long Eaton.

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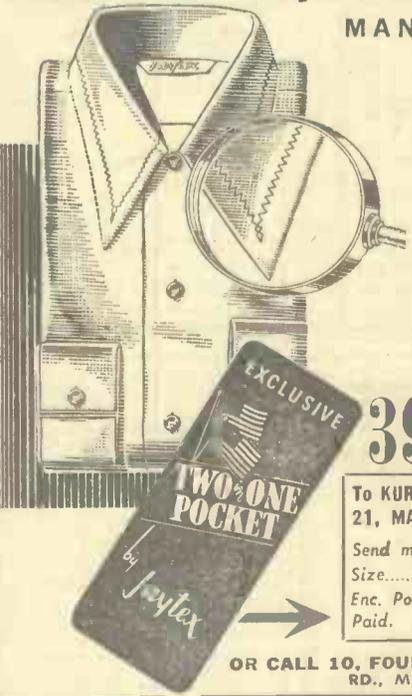
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