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## HOLD-UP ON SHAW RECORDINGS AS PETRILLO 'INVESTIGATES'

### British musicians: Are they a money-saving device?

PREPARATIONS to record Artie Shaw in London with a British orchestra came to a sudden halt this week with the news that the American Federation of Musicians is conducting an investigation into the exact intentions behind this project.

First recordings, sanctioned by the Musicians' Union and the Ministry of Labour, were to have been made on Tuesday (23rd). But on Wednesday no move at all had been made to wax any of the 25 sides scheduled. On Wednesday night, as Artie Shaw enjoyed an extended holiday in Scotland, "MM" New York Correspondent Leonard Feather cabled:

PETRILLO OFFICE INVESTIGATING WHETHER SHAW USING BRITISH MUSICIANS FOR ARTISTIC REASONS OR AS MONEY-SAVING DEVICE STOP THEY WILL NOT BAN SESSIONS OR COMMUNICATE WITH SHAW DIRECT UNTIL INVESTIGATION COMPLETED.

The cable was the first intimation that the AF of M was at all concerned with the Shaw recording project. The previous day, however, MELODY MAKER cameramen, preparing to photograph the session, were told: "No recordings today."

Executives responsible for the recordings (which are being made for American Decca) refused to comment.

### ANNETTE KLOOGER RINGS THE BELL



Annette not only rings the bell with Teddy Foster, who signed her to a year's contract as his vocalist last week, but has thoughts about calling out the Fire Brigade in case his prediction that she'll "set the Thames on fire" comes true! Here they are caught by the "MM" in Shaftesbury-avenue.

### Ray Ellington Quartet sign new bassist

BASSIST Len Harrison is leaving the Ray Ellington Quartet next month to make way for Bob Duffy, an experienced player who has been with several name bands. Bob, who is a former Liverpool semi-pro, started his career as a milkman.

The change-over takes place on November 26.

Ray Ellington told the "MM": "It is in no way derogatory to Len Harrison to say that his bass work does not quite produce the sound we want."

"Quite frankly, we didn't know what kind of sound we were looking for ourselves until we heard Bob Duffy playing on a Teddy Foster broadcast."

"Dick Katz and Laurie Deniz were with me at the time. We agreed Duffy was 'the sound.'"

"Len has put in a lot of hard work during his stay with us, including two air series, and we would like to thank him for all he has done."

(Continued on page 6)

### Rhythm stars to depict Jazz History

"THE History of Jazz and Rhythm" is the impressive title being given to an ambitiously conceived concert of name bands and rhythm stars due to take place at the Gaumont State Theatre, Kilburn, London, on Sunday, November 25. There will be two performances, at 5.15 and 7.45 p.m.

#### Star bill

Artists and bands booked to appear include American folk-singer Josh White, Freddy Randall and his Band, Eddie Calvert and his Trumpet, Harold Smart and his Organ, Steve Race and his All-Star Quartet, the Tanner Sisters, Diana Coupland, West Indian pianist-vocalist Mike MacKenzie and singer Dennis Andrews.

Compères will be the BBC's John Hooper and comedian Harold Berens.

The show is being written by Freddy Randall, John Hooper and Harry Dawson. Arrangers being used include Freddy Randall, Steve Race and Harold Smart.

### Ronnie Odell Ork opens at Ciro's

Pianist-leader Ronnie Odell opened at Ciro's Club, W., on Monday (22nd) with a seven-piece band, as predicted in the MELODY MAKER a fortnight ago (see picture on page 7).

Ronnie is no stranger to Ciro's, where he acted as deputy-leader for Maurice Winnick from March to December, 1950, and led the orchestra while Maurice was ill.

Ronnie was associated with Maurice Winnick for 20 years and also played for Lew Stone, Henry Hall and Sydney Lipton. He has led his own band at the Garter Club and at the Spider's Web, where he has just concluded another season.

His personnel at Ciro's is Jack Miranda and Cyril Glover (altos), George Knight (tnr.), Tich Charlton (tpt.), Sammy Bass (bass), Jimmy Jack (drs.) with Jill Allen (vcl.).

### BURL IVES, FRANKIE LAINE FOR BRITAIN NEXT YEAR

NEGOTIATIONS are in hand to bring two top-line American singers, Burl Ives and Frankie Laine, to Britain next year. Ives, known as "The Wayfaring Stranger" and recognised as one of the world's finest folk singers, will definitely be here next April. He is being brought over by Harold Holt.

#### CALVERT TRUMPET WORKS OVERTIME

Trumpet star Eddie Calvert faces a busy week with an appearance in London's East End tomorrow (Saturday) to open a new record shop, plus a solo date on Sunday at the London Casino NATSOPA concert.

Eddie also "solos" in the BBC's "Music Hall" tomorrow. On November 4 he is a guest artist at Ted Heath's Palladium Swing Session.

Two Columbia sides by Calvert—"Some Enchanted Evening" and "Mambo In F"—will be issued on November 1.

### THIS HAPPENS EVERY SESSION!



It's hard work being an organist. Each time Robin Richmond has a Decca session his organ has to be man-handled off the roof of his specially constructed car and into the studios.

#### CY ELLIS: A DAUGHTER

Congratulations to Sid Phillips trumpet star Cy Ellis, and his wife, former vocalist Jane Lee, on the birth of a daughter last Sunday. The newcomer will be christened Heather. This is Cy's second daughter, his first-born, Mandy, being now two years old.

### Winstone Band in film for U.S. TV

Eric Winstone and his Orchestra, with singers, appear in a new 45-minute film short, "Highlights of Radio," which is expected to be in the cinemas before Christmas, and will later be shown on American TV.

The ballroom of the Claypigeon Hotel at Eastcote, near London, was the background against which this Norman Redhead production was shot this week. Eric Winstone compères throughout, and there are vocal contributions from Marion Davis, Franklyn Boyd and the Stagecoachers quartet.

Singer Mollie Gibson and comedian Walter Jackson are the guest artists.

#### Christies lose Colyer

Trumpet player Ken Colyer is leaving the Christie Brothers Stompers this week. He plays his final date with them tomorrow (Saturday).

His place is being taken by former Yorkshire Jazz Band and Chris Barber trumpeter Dickie Hawdon, who joins the band on Monday next.

### STOP PRESS

Announced Wednesday night disappearance of Howard Baker bassist Bob Long placed in hands of police. Nationwide investigation has started.

### London-Paris dash by Benny Lee

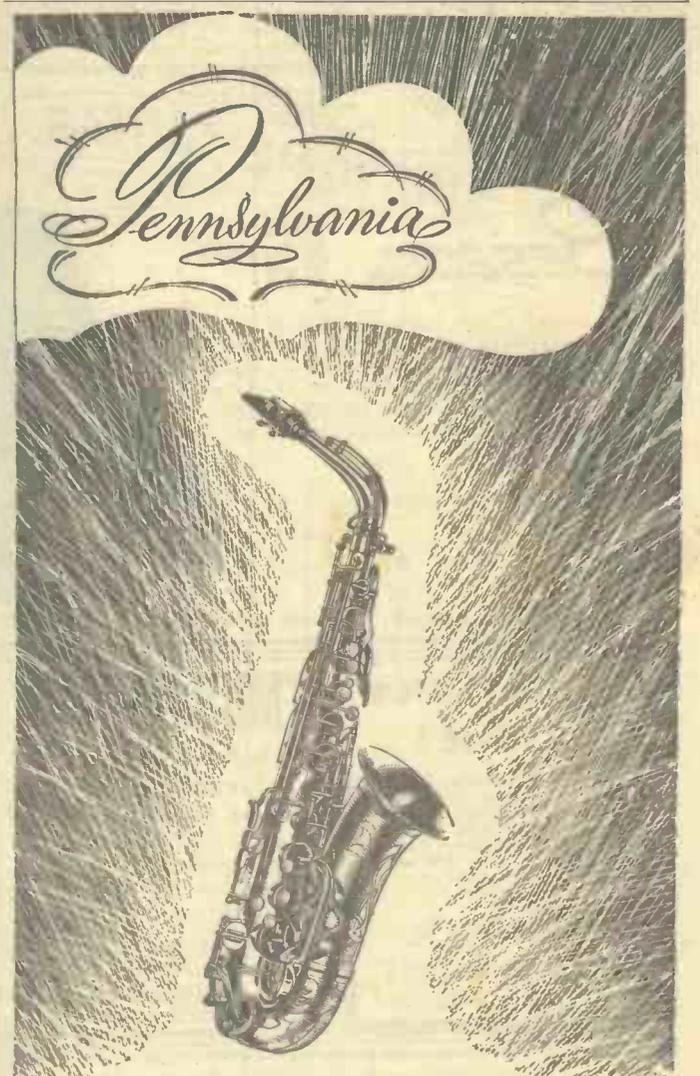
SINGER and radio star Benny Lee dashes to Paris to make a further appearance for the Economic Co-operation Administration on November 7, when he sings and represents Britain at an international broadcast-concert.

This will be in every way a scrambled appearance for Benny, who must leave again for England the same evening for his "Sing It Again Broadcast" the following day.

### MITCHELL TRIO ADD DRUMS AT WASHINGTON

For the duration of their contract at the Washington Hotel, where they commenced last Monday (22nd), the Malcolm Mitchell Trio have added a drummer for the first time in their history.

He is Ray Kaye, who is settling down well in his new post. Ray is not appearing with the boys on any of their other engagements.



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# Why must we rely on jazz from foreign stations?

**MAURICE BURMAN'S**  
**Radio Review**

**T**HIS week you will find appended below a list of some of the foreign stations which broadcast recorded jazz programmes.

Many readers have written in, some asking for this information, others supplying it—all of which shows the great demand that exists in this country for the best jazz.

I considered the matter carefully before deciding to print the programmes; there was, after all, the question of loyalty to one's own radio.

Was it right, I asked myself, for a British critic writing in a British paper to encourage his compatriots to listen in to the programmes of other countries? And in no time I came to the conclusion that I was indeed doing the right thing; the public should have the right to hear the best jazz music.

## The culprit

And in this case, if the question of disloyalty did arise, then the culprit was the BBC and not me. When the Corporation made an agreement with the publishers to the effect that dance bands must include 60 per cent. of plug material in their programmes, it did not do it for the good of the listener; on the contrary, its origin was economic, it was done purely for the benefit of the publishers.

Technically, the BBC probably has no right whatsoever to prop up the publishing industry in such a manner, especially when it would mean that the standard of music would inevitably go down.

But having done it (and I

realise that the music business would otherwise be in difficulties) and got away with it, one might imagine that the BBC would make up for it in some other way.

Unfortunately, it has shut its ears and eyes to everything but the routine commercial dance band shows.

To be fair, I am afraid that even some of our more progressive bandleaders are content to let things go on as they are, under the illusion that it is all that the public wants, "because almost everybody in the profession says so."

But the ever-waning popularity of dance music proves this theory to be mere sophistry. Before things get so bad that dance music falls into the category of light music (that is, background music to chatter, reading, sewing, etc., and not music which people want to hear and know all about), I suggest two things.

First, a programme should be devoted to non-plug, non-vocal modern instrumental music by our top bands. Secondly, we should have a programme of the very best and latest American jazz records.

Until the BBC takes the initiative, it is going to find more and more British people tuning in to foreign stations—and this column printing information about such stations in order to help them hear the music forbidden by the BBC.

**RALPH SHARON AND HIS ORCHESTRA**

2.15 p.m. 20/10/51

**A** PIANIST, even if he is as talented as Ralph, cannot be expected to make a band. And when the arrangements, although original in concept, are too much alike, the tempos are too slow, the saxes suffer from intonation trouble and a general raggedness pervades the ensemble—it is

going to make for a very dull broadcast.

Somebody must obviously have advised Ralph to feature himself strongly on piano, as I'm sure that, had he been left to himself, he would never have indulged in such an orgy of playing, to the neglect of the band.

Unfortunately as this broadcast was, I am quite certain that, if attention is paid to the faults I have mentioned and we hear more of the band and less of the piano, Ralph will succeed with this new venture.

The idea of Ralph being featured with a bigish band is excellent, but it needs more moderation and taste. These things, coupled with time and perseverance, could achieve the objective in future broadcasts.

## TV CRITIC 'SCANNER' DISCUSSES

### A question of balance

**W**HATEVER faults TV's musical accompaniments to light entertainment programmes may have, one of the worst is the usually shocking balance of the orchestra.

Instead of improving with time and experience, it has steadily been going from bad to worse, and in last Saturday's "Top Hat Rendezvous" reached what cannot have been far from an all-time low.

What is the cause of it? Seldom can the bands be blamed for it. It is usually due to factors entirely beyond their control.

One is that, even when the band is accurately balanced on its own microphones, this balance is upset by the travelling boom microphone which picks up in turn different sections and instruments of the orchestra as it tracks around to follow the main artists.

## Out of range

Various attempts have been made to keep the boom mike out of range of the orchestra.

But this necessitates having the orchestra so far from the artists—sometimes even in a different studio—that, even though the conductor can hear the artists through headphones, and the artists can hear the orchestra through a loudspeaker, the intimate contact between them that is essential for a good performance is lost.

A second reason is said to be the studio acoustics.

As I pointed out recently, the Lime Grove studios are still lined with the sound-absorbing material used when they were film studios, and to re-line them with a more acoustically suitable substance would be a very costly matter.

Admittedly all this plays its part in this problem of balance, and makes its solution more difficult—though not impossible if it is tackled with the necessary imagination and determination.

## Other factors

But there are other factors, which could be much more easily dealt with, that would go a long way towards improving the matter.

One is the obvious expedient of sufficient tests to obtain the best results under the existing conditions.

Actually, however, anything approaching an adequate balance test is the exception rather than the rule.

So little orchestral rehearsal time is permitted that it is seldom enough for the show, let alone balance tests.

Recently a balance engineer was so dissatisfied with the sound of the orchestra that he decided to try out an entirely new microphone set-up. But he was told that if he wanted to do this, he would have to fix it during a band break; there would be no time during the rehearsal period.

## Ridiculous argument

Imagine trying to balance a band without the band!

This insufficiency of balance tests is said to be due to the fact that band time is so expensive that to use it for lengthy balance try-outs would add too much to the cost of the programme.

It is a ridiculous argument. The sound of the music is as important as anything else connected with a programme, and to get it right it would be well worth cutting down costs in some other direction.

Or, better still, more money should be found for TV programmes.

Wouldn't the best way to start finding it be for the Government to take less of the licence fees paid by viewers who have already provided a lot for the Exchequer through the heavy Purchase Tax they pay for their receivers?

**BILL BADLEY**, representing the Average Listener, writes:

**A**s this session consisted almost entirely of piano and vocals—both of which were in excellent hands—so little was heard of the new orchestra that it would be unfair to pass an opinion on it.

I liked the manner in which Ralph and the orchestra (mainly Ralph), played the commercial "pops," but some of the Sharon brand of modern jazz from the orchestra would have been welcome.

"JAZZ CLUB"  
"JAZZ FOR MODERNS"  
6 p.m. 20/10/51

**I** CANNOT see how producer John Hooper can ever again bring himself to use some of those very bad amateur bands after this show, put on by Freddy Clayton's group.

For once, "Jazz Club" equalled "Jazz For Moderns" in all respects. For once, we heard first-class players, a real rhythm section with a beat, and a freshness that is so badly needed in the Dixieland world.

For once, there was no need to look apologetic in case someone asked what was going on.

This band will be Britain's best Dixieland group when Freddy forgets about Harry James, when Gerry Moore is more certain about which kind of piano style he wants to play, when George Chisholm re-familiarises himself with this type of playing (which he always did so brilliantly), when commercial playing (such as "Eyes For You") is cut out—and when more of the free ensemble is heard.

You may ask why, if the band has all these faults, I am praising it so much? The answer is that the faults are easily rectifiable, and that the band's assets greatly outweigh them.

The playing was of a very high standard, and the ease with which the jazz ideas were brought out was most impressive.

Sincere congratulations to Freddy Clayton and John Hooper.

I liked the way in which Ted Heath, announcing for the Tommy Whittle group, closed the show by praising the boys for giving such a fine show when, as he said, "they seldom get a chance to let their hair down" in his twenty-piece band, of which they are a part.

Now who, I wonder, can it be that doesn't give them this chance?

Is it me? Or is it you? Why no, it's dear old Ted himself.

And if you were to ask anyone who pays to see Ted's band if they'd like the boys to let their hair down, the answer would be a most emphatic YES!

Then why doesn't Ted do it? On the showing that these boys put up they are worth anybody's money in any part of the world, with their hair up or down.

**BILL BADLEY** says:

**E**XCELLENT, robust jazz from the Clayton Group; and how nice to hear some different tunes for once in a while!



Freddy Clayton (left), who earns a "Bar to the Bauble" this week, with clarinetist Bill Povey, who gets "a special pat on the back" from Maurice Burman.

I made George Chisholm, Johnny Gray and Freddy himself the outstanding soloists.

Excellent, too, was the Tommy Whittle Group. Perhaps it is unfair to single out any one soloist—they were all brilliant—but Henry Mackenzie overshadowed them all, in my view.

**STOCKHOLM**  
**EDMUNDO ROS AND HIS ORCHESTRA**

7.50 p.m. 19/10/51

**E**DMUNDO'S band is very popular in Sweden through the medium of his records—so the Swedish Broadcasting Company thought they'd give their people a treat and get Eddie to come over and broadcast.

This not being possible, our BBC stepped in and offered a studio in London and a direct closed line to Sweden for transmission.

So those of you who heard Eddie from Sweden on Friday, and in "Golden Slipper Club" on Saturday, will know that instead of crossing the seas, the band merely crossed studios.

By a coincidence, Edmundo's wife, Britt, is Swedish, and it was she who did the announcing. And, in passing, it was also their first wedding anniversary.

So we had a London broadcast aired in Sweden, compered by a Swedish lady in London, with music from Latin-America—and an anniversary thrown in.

**BURMAN'S BAUBLE** goes to the Tommy Whittle Group for its all-round excellence.

**BAR TO THE BAUBLE** goes to Freddy Clayton for the all-round excellence of his group, with a special pat on the back for the clarinet playing of Bill Povey.

## Here's how you find two American jazz shows

**T**HE following tables, supplied by reader W. H. M. Hoyle, of London, give details of two "Voice of America" programmes—Leonard Feather's "Jazz Club" and "Jam Session." The former, introduced by the "MM" New York Correspondent, usually features specially recorded sessions by America's top modernists; the latter consists of records and recordings for traditional fans.

LEONARD FEATHER'S "JAZZ CLUB"—21.45-22.15 GMT, Mondays					
From America	Kc/s	Metres	Kc/s	Metres	Kc/s
	15.350	19.54	15.270	19.65	11.830
					25.96
					11.770
					30.93
Relays from Munich and Tangier					
	6.040	49.67	6.160	48.62	7.220
					41.55
					9.615
					31.19

"JAM SESSION"—16.45-17.00 GMT, Fridays					
From America	Kc/s	Metres	Kc/s	Metres	Kc/s
	21.730	13.81	17.760	16.89	15.230
					19.70
Relays from Munich and Tangier					
	1.196	251.0	7.250	41.38	9.540
					31.45
					11.870
					25.27

In future, the "MM" will print, from time to time, details of foreign radio jazz obtainable on normal British receivers.—Editor.

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HENRY KAHN'S PARIS NEWSLETTER

Yes, the man eating the duck was Mr. Dorsey!

I STEPPED in on Tommy Dorsey as he was stepping out. He had arrived in Paris five days before without breathing a word to a soul. He had looked up only Ray Ventura. Tommy, like the divine Garbo, wanted to be alone.

Nevertheless, he brought his trombone mouthpiece with him—just in case. And it is a good thing he did. On his last two nights he stepped out, visited the Vieux Colomier club, where he sat in with Mezz, and the following night turned into the St. Germain, where he sat in with Bill Coleman.

Reports from both clubs were doubly enthusiastic. I managed to catch up with him at his hotel on the following day—the only journalist who did, by the way.

"I had the time between engagements and I expected to spend it in a dentist's chair," he told me. "Well, the way things worked out there was a week to kill, so, never having been to Paris, I thought my wife might like to go."

"I bought the tickets and brought them home—and within 72 hours we were in that plane on our way. This is a holiday, so we told no one."

Not too happy

Their first contact with Paris was not happy. "We were told to go to a restaurant, where it turned out that duck cost one dollar a mouthful, and we were not particularly well treated. "Then someone recognised me—and when word got round that there was a bandleader from the

States eating pressed duck, the service improved."

The Lido left Tommy unimpressed. "Too much like New York's Latin Quarter," he said, "but we enjoyed the two underground clubs—although a little air would not do either of them any harm. Are they hot!"

Enthusiasm

Tommy was particularly struck by French enthusiasm. "I've never seen anything like it," he said. "In the States we get an intellectual nod if the audience thinks the music is good."

"But here the temperature reaches boiling point in no time. It is terrific."

Tommy liked the Luter playing and he liked Bill Coleman, too. He enjoyed playing with Mezz.

Discussing jazz in the States, Tommy said times had changed. "We had a great boom in Dixieland," he said, "but interest fell off and today business is slack. Another reason for the doldrums is Television; it is killing everything."

Bebop did not receive a drubbing from Tommy. "I do not play it myself," he said, "but I



"Bop? Those kids killed it."

think it has something. The whole trouble with it is that it must be played by a master—so if I have a grouse against bebop it is that it has helped kill many, many up and coming youngsters."

I raised an eyebrow.

"I mean just this," he said. "When bebop first started, all the young musicians thought, 'This is the greatest thing that has ever come out of music.' So they stopped playing scales and they started playing bop."

"Bop, of course, can only be played by masters. An unfinished musician playing bop is an ear-killer."

"The result was simply that these boys killed bop and spoiled themselves."

The stars shone at Feldman's

THAT a modernist club still has catholic tastes was proved last Sunday when stars among the audience at London's Feldman Club gave an impromptu cabaret lasting nearly an hour.

The fans cheered equally a point number in French from cabaret star Irene Hilda, some beautiful coloratura singing by Karen Greer, modern jazz by the Kenny Baker band, and an alto "battle" between Joe Harriet and Johnny Rogers with his quartet.

Ealing Studios' Casting Director, Margaret Harper-Nelson, must have been astonished, too, by the versatility of three of her own stars—for Joan Dowling sang with Kenny Baker and jived knowledgeably with husband Harry Fowler, and discovery Lawrence Harvey popped up with a fine burlesque of a Sinatra-type crooner.

Bandleaders Roy Fox, Jack Nathan and Ronnie Ball were among the applauders. — Peter Leslie.

ROUND THE CLUBS

with Mike Nevard

WHO was the columnist whose coverage of London clubs was knocked haywire last week-end by his... finding a woman unconscious in the road... being nailed in his room by over-zealous builders... being questioned by police who did not appreciate the vocal efforts (non-jazz) of himself and musician colleagues at a party? Leaving the answer to your imagination, I will sort through the post for this week's column "copy." Ah, yes...

KENNY GRAHAM, appearing regularly at Studio '51 (Wednesday, Saturday and Sunday), has added a fourth string to his Afro-Cuban bow by agreeing to take his group out to Southall every Tuesday.

There, he will play for the Southall Modern Jazz Club at the White Hart, Uxbridge-road.

FROM Club to clubroom go the Gallion Jazz Band. For the Gallions have their own hide-out, fully equipped with piano, tape-recorders and running waiter. (It's under a café).

After Monday night sessions at the Studio Club (Great Newport-street, W.)—or Sunday lunch-time serve-ups at Richmond Rhythm Club (Station Hotel)—or Thursday night offerings at the Castle Jazz Club (Castle Hotel, Tooting Broadway)... pause for breath... the band retires to its own Tooting taproom for prattle and practice.

REV TERRY takes a double run through the alphabet this week-end when his A-Z Club starts Sunday evening sessions. These will be from 7-11 p.m. at 39, Gerrard-street, W., where the Club holds its Saturday (midnight-4 a.m.) sessions.

EXCLUSIVE to "MM": From November 11, Ronnie Scott will appear every Sunday at Studio '51 with the Ronnie Ball Trio, making a personal edition of the four-some's Esquire Records tie-up (see "Music in the Making," page 4). Ronnie's Sunday night appearances from this date, we are told, will be EXCLUSIVE TO '51.

DOWN BEAT Club (39, Gerrard-st., W.): For "Saturday night meetings" substitute "Friday night sessions, midnight-4 a.m."

THE NORMAN BURNS QUINTET, back from a successful tour up North (the results surprised even Norman), makes another London appearance this Sunday at the Feldman Club.

LIVERPOOL JAZZ CLUB has re-opened at the St. George Restaurant, Lime-street, and meets Mondays with the Merseyside Jazz Band in residence.



Tommy Dorsey didn't disappoint the fans: he had brought his mouthpiece "just in case." Picture by Hervé Derrien.

One Night Stand

LAST June I found myself briefly involved in the unhappy task of having to argue a point with one of the men from whom I have learnt most about the history of early jazz piano in America—Roy Carew, Jelly's faithful stalwart and foremost historian of the ragtime kings.

The point at issue was the age of boogie—which is something other than the square decade, or even the octagonal one. Mr. Carew caught me, and rightly censured me, for failing to check two or three statements on the early history of boogie which I had taken over lock, stock and barrel from correspondents in the "Questions and Answers" column I used to edit in the "Record Changer."

On the other hand, with all due respect to one of the grand old men of jazz, I had to point out that Mr. Carew's reference to Jelly Roll was not really pertinent.

"If boogie woogie had been an early style in New Orleans," said Mr. Carew, "I'm sure Ferd Morton would have done more with it than he did."

This, I said, was a non-sequitur. But at that time I had not heard the disc which Alan Lomax played on his Jelly Roll programme last month—Buddy Bertrand's "Crazy Chord Rag."

Totally different

This, though totally different from any other Jelly Roll music I have ever heard, proves two things—(1) that Jelly had heard boogie in the early days when he was listening to strolling piano players like Buddy; (2) that Jelly could play boogie when he felt like it.

Perhaps one of the reasons why so much argument has arisen about boogie is the uncertainty as to what it is.

Two recent examples of this were in the October 20 "MM"—Derrick Stewart-Baxter's protest against having Jim Yancey classified as a boogie pianist, and Steve Race's reference to Pia Beck's "peculiar, rocking kind of boogie which (apart from Pete Johnson and other authentic) is just about all the boogie I can take these days."

Now Yancey obviously doesn't play the way Pete, Albert and Meade play—except when Meade does a deliberate Yancey imitation—but Yancey's bass is sufficiently far removed from all other pianists' to put him in a special category.

And that category has more in common with Pinetop than with the three or four other clearly defined styles of early jazz piano.

As for Steve, I remember how often he used to tell me that he really couldn't stand any kind of boogie—till I played him some of my own preferred boogie sides (Pete and Meade), and found him confirming the choice with a shoulder-shrugging "Ah, well, that's different!"

What, then, is boogie?

Four patterns

Let me paraphrase Mr. James Holmes, one of my correspondents in the "Record Changer," to explain the four kinds of piano patterns that make up my own definition of the term "boogie": (1) A measure pattern (that is, the quantitative and rhythmic

A weekly commentary by ERNEST BORNEMAN



Meade Lux Lewis

quality of notes per measure) of eight notes and/or chords, played in strict or even time, with each note accented.

This rhythmic pattern gives ground for the statement that boogie is "a music in eight-eight time," and this type truly is, though the right hand sometimes plays in four-four time while the left hand plays eight-eight. Examples are Romeo Nelson's "Head Rag Hop," Rufus Perryman's "Wilkins Street Stomp" and Meade Lux's "Tell Your Story No. 1."

(2) A measure pattern of four consecutive groups of notes and/or chords, each consisting of a quarter note and an eighth note, in triplet time.

Longer notes

Only the longer notes are accented, with four, not eight, beats, per measure. This measure pattern is written as though the groups consisted of a dotted eighth and a sixteenth note, but one has only to listen to the recordings of this pattern to find the proof of the "triplet" theory; especially one can detect this when the right hand plays triplet eighth notes, since the unaccented bass note invariably falls on the last note of the treble triplets. Examples are Montana Taylor's "Detroit Rocks," and "Indiana Avenue Stomp," James P. Johnson's "Improvisation on Pine Top's Boogie," Meade Lux's "Honky Tonk Train" (all ver-

sions, but particularly Blue Note 15), and, of course, Pinetop's own "Boogie Woogie."

Varieties

(3) Any of the variety of patterns which contain quarters, eighths, triplets, and sixteenths in different combinations; for example, Deryck Sampson's "Chinese Boogie" and "Kansas City Boogie," which use patterns of a quarter note, two eighths, a quarter, and two eighths; or a dotted eighth and a sixteenth played as in group pattern (2) above, followed by three eighths in triplets, another dotted eighth, a sixteenth, and three more triplet eighths.

These measure patterns are always played in four-four time, never in eight-eight, and are therefore quite closely akin to pattern (2).

(4) A measure pattern of four bass notes per measure, usually in two measure patterns, as C, E, G, A, B flat, A, G, E, etc., played in quarter notes. This pattern was used by various pianists of the "swing" era, especially Basie and those who copied him. It comes closest to boogie in Art Hodes' "Ross Tavern Boogie."

Readers' comments

I am using American phraseology in analysing these patterns so that there can be no misunderstanding between Mr. Carew and myself on definition at least, and I hope that our other misunderstandings will be resolved through comments from our readers.

I have learnt more from Mr. Carew's writing than from almost any other on the early history of jazz piano in general and ragtime piano in particular, and I hope as sincerely as Mr. Carew that our respective tastes will not lead us into rationalising matters of preference or aversion into theories or, so help us, "histories" of jazz.

WHO'S WHERE

(Week commencing October 29)

- AMBROSE Octet
Week: Chiswick Empire
Kenny BAKER and Band
Tuesday: Leicester
Wednesday: Goole
Thursday: Hull
Friday: Coningsby
Saturday: Newark
Graeme BELL's Australian Band
Monday: Dumfries
Tuesday: Stockton
Thursday: Warrington
Friday: Manchester
Saturday: Oxford
Sunday: Penge
Norman BURNS Quintet
Sunday: Chez Auguste, London
Tito BURNS Sextet
Monday: Hull
Tuesday: Darlington
Wednesday: Huddersfield
Thursday: Goole
Friday: Leeds
Saturday: Batley
Sunday: Bristol
Johnny DANKWORTH Seven
Friday: Chingford
Saturday: Ramsgate
Sunday: Bristol
Ray ELLINGTON Quartet
Week: Opera House, Belfast
Sunday: Newcastle
Teddy FOSTER and Orchestra
Friday: Barrow
Saturday: Scarborough
Sunday: Liverpool
Roy FOX and Orchestra
Week: Green's Playhouse, Glasgow
Harry GOLD and Pieces of Eight
Monday: Keighley
Tuesday: Sheffield
Wednesday: Leeds
Thursday: Stafford
Friday: Swindon
Saturday: Birmingham
Sunday: Croydon
Vic LEWIS and Orchestra
Wednesday: Bournemouth
Thursday: Bradford
Sunday: Newcastle
Ralph SHARON and Orchestra
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Friday: Kings Lynn
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MISCELLANEOUS: Tell Me I'm Forgiven, El Relicario, Peg o' My Heart, Waltzing Matilda, When You Wore a Tulip, Passing of Salome, Ca C'est Paris, Frasquita Serenade, Limehouse Blues, Mon Homme

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## Melodisc chief goes after the 'legendary' Raeburn Jewels

MELODISC director Jack Chilkes is out to get the Raeburn Jewels for British fans. And if present negotiations go through, those almost legendary Boyd Raeburn sides—recorded for Jewel in 1945—will be released here.

As stated by John G. Grainger on this page two weeks ago, the Jewel label was taken over by American Savoy, who subsequently reissued the Raeburns on three speeds.

"These would therefore seem to be available to English Savoy," wrote Grainger. Unfortunately, they are not—at the moment.

The fact that Melodisc—who put out the Savoy label here—are at liberty to release anything from American Savoy is a misconception.

In the original agreement between Melodisc and Savoy (USA), only 20 sides were made available for release in Britain. This supply has now been exhausted.

"But we are at the moment negotiating to renew our agreement," Jack Chilkes told us this week. "And I have high hopes of the negotiations coming to a satisfactory conclusion."

"Believe me, if they do, the Raeburn sides will be among the first releases from our new quota."

\* \* \*

A NEW Raeburn band—the first for three years—went into the Savoy Ballroom, New York, recently with British export Ronnie Selby on the piano stool.

Former Ventura trombonist Benny Green was in the 14-piece which augmented this month to join the Frankie Laine show at the New York Paramount.

\* \* \*

ESQUIRE put some interesting material on wax last week when they united Ronnie Scott with the Ronnie Ball Trio.

The foursome, completed by Tony Kinsey and Pete Blannin, cut four sides. Two will be in the December supplement.

Titles were "Close Your Eyes," "I Didn't Know What Time It Was," "All Of Me" and "The Nearness Of You."

\* \* \*

MILT JACKSON, who played vibraphone on many of the early Gillespie records, switches to piano for the latest sides cut by Dizzy for his own Dee Gee label.

Baritone-saxist Bill Graham, bassist Percy Heath and drummer Al Jones completed the line-up. Seat singer Joe Carroll and Harriett Tillman took the vocals. Titles cut were "I'm In A Mess," "The Bluest Blues," "School Days" and "What's The Matter With Joe?"

\* \* \*

WHAT'S the matter with Joe Carroll? We gather from a Metronome reviewer at Birdland that "Joe... suffers from the delusion that he's a saxophone."

\* \* \*

ACCORDING to "Down Beat," Stan Getz may be making another trip to Europe. Getz, making a two-week appearance, with his quintet, at the Chicago Blue Note, was described as "playing at his highest level."

Writes "DB's" Jack Tracy: "Jimmy Raney, Curley Russell, Al Haig and Tiny Kahn make up as good a rhythm section as you'll find in jazz today."

"With Jimmy's guitar being used like a horn, usually playing unison a third away from Getz's tenor, the group gets a big, cohesive sound and also is in a position to do some experimenting."

★  
Ronnie  
Ball  
★



## TUBA, BASSES IN KENTON 41-PIECE

STAN KENTON, whose second "Innovations" tour should now be well under way, set out on his States-wide trip with a 41-piece, including ten brass, French horns, tuba and two basses.

Most of the programme for this tour comprises numbers played as 1950 "Innovations." Among the new works is Bob Graettinger's "City of Glass" suite.

"Down Beat" quotes Stan as saying: "This time we want to give many of our listeners the opportunity for that second hearing that is so important where new music of real value is concerned. And I want to take full advantage of the fact that by now many of our listeners have become familiar via our records with the things we originally introduced for the first time on our 'Innovations' concerts."

Actual instrumentation for this tour is five trumpets, five trombones, three French horns, one tuba, five reeds, drums, guitar, bongos, 10 violins, four violas, three cellos and two string basses.

## Notebook of a Modernist

by  
**STEVE RACE**

IT is hard to overestimate the importance of one of the new Esquire recordings—Alan Clare's "Lover," the first successful attempt to play jazz in 3/4 time. Alan's "cool waltz" is no sales-catching gimmick, but a bid to take jazz out of its half-century rut of common time.

There have been several near misses, notably those by Benny Carter and George Shearing (the latter unissued here). The honour for the very first attempt belongs—I believe—to way-back bandleader Paul Specht.

### Strange sound

Alan Clare's record, however, really succeeds—and in quick waltz time, too. The result may sound as strange to our ears as it must have done to Alan at the first attempt, but the perseverance which the listener owes to any genuinely progressive artist leads to the realisation that a European musician—and a British one at that—has at last contributed something quite new

and important to popular music. With one record he has made triple time a part of jazz.

Who'll be the next?

### Jazz in Iceland

LAST week I undertook to tell you a little about broadcasting in Iceland. I stipulate "a little" because I only know a little.

Soon after the war ended, Buddy Featherstonhaugh (who must dread the sight of a pack of autograph hunters) took to Reykjavik a sextet, comprising himself on tenor, Cecil Moss (tpt.), Don Fraser (gtr.), Geoff Lofts (drs.), Jack Seymour (bass) and Yours Truly on piano.

We arrived in that jazz-conscious but chilly township to find that a performance of a Tchaikovsky symphony had been cancelled in order that we could give a 50-minute broadcast. (BBC please copy.)

The Reykjavik radio station is ultra-modern in design, so we were rather surprised to find that the sextet had to group itself round one solitary mike. The announcer seemed to be doing service as balance engineer and producer, as well as script writer and compère.

Still, we did what we could in the ten minutes allotted to rehearsal and balance. It was not until three minutes before transmission that Geoff Lofts, who in those days gave out with an occasional vocal, noticed that the pedestal mike was extended to a good seven feet from the floor.

"What about my vocal?" he asked the balancer.

"Oh, that's easy," was the reply. "Just pull the mike down when you want to sing, and push it up again when you've finished."

And that's just what Geoff did, as the balancer-announcer tore in and out of the studio between control panel and microphone, measuring his length from time to time on the highly polished floor.

And that, my children (as Uncle Ernest would say), is how Cool music came to Iceland. Remember, Buddy?

### 'Di Ceglie E II . . .'

MIKE NEVARD asks for information on "Di Ceglie E II Suo Re-bop Style," the band responsible for four sides about to be deleted from the Parlophone catalogue.

I have had the discs in my collection (or, strictly speaking, in my "Out" tray) for some time, and can recommend them wholeheartedly to any modernist whose wife makes flowerpots out of old records. Even on Edgar Jackson's Leak "Point One" TL/12 triple loop feedback power-amplifier they would sound pretty sad.

# MUSIC in the MAKING

EDITED BY MIKE NEVARD

## What do we know about the man who won Metronome's small combo award—DAVE BRUBECK?

THIS, says Mike Butcher:—

FIRST, he's 30 years old. He's a composer, arranger and pianist from the West Coast, whose trio and octet have only been heard outside that area through the media of radio and records.

Dave planned to make his career in veterinary surgery, but the experience he gained as musical director of the Radio City Music Hall show's European tour when in the Army caused him to change his plans.

### Mathematical

After demobilisation, he studied composition with Darius Milhaud, and Dave's writing now reflects the sometimes mathematical linear construction of the French master.

### Experimental

Brubeck has been credited with introducing bi-tonality to jazz (that is, music played simultaneously in two keys), but, actually, his experiments in this direction were anticipated by Duke Ellington, initially more than 20 years ago, and most effectively in "Ko Ko" (1940).

Brubeck's first records were made for the Coronet label—"Laura"/"Indiana" (103) and "Blue Moon"/"Tea For Two" (104). But it is his series of Fantasy recordings (soon to be released here on Vogue) that has brought him widespread attention, largely engendered by disc-jockey Jimmy Lyons.

### Imaginative

For the most part Dave has devoted his studio sessions to

superior Tin Pan Alley themes, most probably made with an eye to the market that George Shearing had previously cornered.

This impression is heightened by Roy Crotty's sure-fingered bass playing, Levy-like in sound and line, and clinched by Cal Tjader's swishing snares and occasional vibes. But Dave's imaginative, well-rounded piano style brings new freshness to the tired formula. When such high-grade material as Richard Rodgers' "Spring Is Here" (Fantasy 508) or Harold Arlen's "Let's Fall In Love" (issued twice, on Fantasy 503 and 512) is under treatment, the results are highly gratifying.

### Controversial

Equally delightful are the crispness, wit and harmonic richness brought to bear on such jazz standards as Edgar Sampson's "Lullaby In Rhythm" (501) and Charlie Shavers' "Undecided" (506).

"Prelude" and "Fugue On Bop Themes" (back-to-back on 511) are more controversial. Dave's thorough musical schooling stands him in good stead here, of course; and both pieces are expertly constructed according to the musical forms named.

### 'European'

You may agree with me, however, that the formal conventions of European music cannot successfully be transferred to jazz, except as an occasional novelty (earlier example, "Bach Goes To Town" by Alec Templeton). The structural confines of jazz must certainly be expanded before the music can reach maturity, but this must come through organic growth, not a grafting process.

### Reassuring

It is reassuring to note that Brubeck agrees with this theory, on paper at least. In his two-part thesis, "Jazz Evolution as an Art Form," he wrote: "Serious jazz... still has the whole problem of form to conquer. Apparently most of the traditional forms of classic music are not adaptable to jazz. It must develop new forms of its own."

Let us hope that in future he will practice his precepts.

### Enjoyable

The two Brubeck Octet sides I have heard—"Love Walked In" and "The Way You Look Tonight" (Fantasy 509)—are thoroughly enjoyable, but hardly more momentous than the Miles Davis Capitols, which still represent the zenith of chamber-jazz to my ears.

Nevertheless, "Metronome's" editors are probably justified in calling the Octet "The best of working small bands." More than that, I would rather not say at present; certainly not on the basis of two performances!

## Tadd didn't know about Haleen!

IN last week's MELODY MAKER, Edgar Jackson put forward the theory that the pianist on Sid Fuller's "Mean To Me"/"The Scene Changes" (Vogue V2037), labelled as "Haleen Rasheed," might actually be Tadd Dameron.

In a "Down Beat" Blindfold Test earlier this year, the record in question was played to Tadd, who failed to recognise or identify the group or any of the musicians in it.

From this, it can be assumed either that Tadd did not play on the session or that he was trying further to preserve anonymity. Personally, I subscribe to the latter theory.

Also, it is somewhat remarkable that saxist Edmund Gregory is listed correctly in view of the fact that he appeared on Tadd's "Casbah"/"Sid's Delight" (Capitol) as "Sahib Shihab."—Alun Morgan, Corporation-road, Gillingham, Kent.

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Laurie Henshaw's Page of 'Popular' Disc Reviews

Uncle Sam Crosby helps Jane to wave that flag...

BING CROSBY AND JANE WYMAN In The Cool, Cool, Cool Of The Evening Misto-Cristofolo Colombo (Brunswick 04760)



Bing Crosby and Jane Wyman in "Here Comes The Groom."

To give more coverage on current "popular" discs, a whole page will in future be devoted to Laurie Henshaw's reviews each month. Edgar Jackson's reviews continue, in the larger space available, on the remaining three weeks.

The informal sentiments of "Cool" are ready-made for Bing. Staunchly assisted by "Here Comes The Groom" co-star Jane Wyman, he puts this song over with the casual expressiveness heard in the film.

The Dixie-styled accompaniment by Matty Matlock's All Stars enhances the breezy atmosphere of this side.

"Misto Cristofolo Colombo," also from the film, is one of those flag-wagging efforts that are such a feature of American song products these days.

Bing and Jane deliver this speciality like true patriots.

Matlock's accompaniment contains eight worthwhile bars of tenor sax by Bob Crosby sideman Eddie Miller, and the arrangement incorporates a snatch of the familiar lick heard on the 1935 Benny Goodman recording of "Christopher Columbus."

DEAN MARTIN

In The Cool, Cool, Cool Of The Evening Bonne Nuit (Capitol CL13575)

It is no fault of Dean Martin's that this recording fails to match most of his previous efforts.

The orchestral accompaniments from Dick Stabile, onetime sideman with "Golden Age" bandleader Jack Pettis, are as demodé as his early musical associations might indicate. Moreover, the tempo of "Cool" is too slow for the Dean to get into his customary relaxed, rhythmical stride.

BUDDY MORROW AND HIS ORCHESTRA

Shanghai Good Morning, Mr. Echo (HMV B10132)

This band, which débuts on the HMV, is a poor pattern of the pre-war Tommy Dorsey Orchestra. In this respect it is interesting to note that trombone-leader Buddy Morrow at one time played with TD. (Morrow, incidentally, first came to the attention of jazz record collectors under his real name, Moe Zudecoff, on one of the 1936 Sharkey Bonano sessions.)

FRANK SINATRA and HARRY JAMES

Castle Rock FRANK SINATRA Love Me (Columbia DB2934)

SINATRA started with James. The partnership is here resumed, but to fruitless effect. "Rock," a tedious riff piece, offers no scope for "The Voice"; only James seems happy at the chance to show off his flashy and tasteless trumpeteering. "Love Me" is more Frankie's meat. He sings with all the passionate fervour of old. Stordahl accompanies.

MALCOLM MITCHELL TRIO

Shanghai Riley's Daughter (Parlophone R3439)

The rooty-tooty treatment of "Shanghai" does the Trio less than justice. Instrumentally and vocally, this is as palatable as plain boiled rice. "Riley's Daughter"—like "Sweet Violets"—is another edited version of a popular army song.

To give more coverage on current "popular" discs, a whole page will in future be devoted to Laurie Henshaw's reviews each month. Edgar Jackson's reviews continue, in the larger space available, on the remaining three weeks.

REGGIE GOFF

Oh, Marry Marry Me Lily White Boy (Decca F9755)

"MARRY ME," a quick waltz, has the corny but catchy qualities of a potential hit. The nauseating sentiments of the coupling—a song about a "mother's darling" who laid down his life in the war—are too much for me to stomach. How Reggie sang this with a straight face beats me.

The resonant Goff voice cries out for full orchestral backing, rather than the attenuated accompaniments he gets here.

RALPH FLANAGAN and ORCHESTRA

The Wang Wang Blues On The Road To Mandalay (HMV B10142)

THAT Flanagan's band came second in the swing section of "Billboard's" latest disc-

Jockey poll mystifies me; there is little here to justify its placing. First side is an undistinguished slow bounce arrangement of a "jazz-era" novelty; and The Singing Winds vocal group huff and puff to nobody's good.

"Mandalay" (with due label acknowledgment to Rudyard Kipling) features finger-cymbal jingling by the Winds, and is notable for little more than a tight ensemble, good beat and a fair muted trumpet solo.

DON CHERRY

Vanity Powder Blue (Brunswick 04793)

EX-ARTIE SHAW vocalist Don Cherry, a comparative newcomer to the U.S. song ranks, has an expressive voice and pleasantly relaxed style. His "Vanity" is worth repeat spinnings.

EDDIE CALVERT

Summertime Song Of The Golden Trumpet (Columbia DB2936)

TRUMPETER Eddie Calvert, who here débuts on Columbia with a 15-piece backing, has a commendable tone and technique, but his improvisation could be more imaginative. Sides should suit admirers of the flowery James idiom.

The appeal of these discs is MAINLY NOVELTY

DINAH SHORE, BETTY HUTTON, TONY MARTIN, PHIL HARRIS

The Musicians How D'Ye Do And Shake Hands (HMV B10137)

FOUR eggs in one basket—and the outcome a couple of "ducks." "The Musicians" respectively make noises resembling trumpet, tuba, trombone, and piccolo, then all join voices for a German band effect.

I find this record singularly adolescent and excruciatingly unfunny. "How D'Ye Do," from Disney's "Alice In Wonderland," was delivered far more effectively by Tweedledum and Tweedledee in the film.

Both performances call for a hasty good-bye.

"THE GREAT GILDERSLEEVE" (HAROLD PEARY) Gerald McBoing-Boing—2 sides (Capitol CL13601)

HAVING regard to the Americans' brilliant incursions into the realms of musical fantasia ("Pied Piper of Hamelin," "Sparky's Magic Piano" and "Destination Moon" are representative efforts), this recorded adaptation of the Oscar-winning cartoon film "Gerald McBoing-Boing" is disappointing.

The little boy who can only "speak" sound effects would seem to afford Harold Peary and Orchestra-leader Billy May unique opportunities for novelty vocal-instrumental presentation; but they fail to make the most of them.

However, while lacking the general appeal of the titles mentioned above, these sides should make a suitable Christmas or birthday present for children.

JACK PARNELL and HIS RHYTHM

The White Suit Samba Go-Go-Go-Go (Parlophone R3435)

FIRST title, which incorporates the gurgling motif from the film "The Man In The White Suit," sounds in part like an army of frogs on the march. This is uncompromising novelty material. Parnell admires shouldn't take it too much to heart.

"Go," another Latin-American effort, features some Cavallaro-styled piano—and fails to live up to its title. Jack sings in both.

LES PAUL

Whispering The World Is Waiting For The Sunrise (Capitol CL13595)

PAUL, back on the familiar multi-tracks, gives a barrel-organ sound to "Whispering." The staccato rhythm is corny, but the musical outcome strangely fascinating.

Much-dubbed Mary Ford contributes vocally to the backing. Not another "How High The Moon"—but it comes a close second.

STEVE RACE

Dizzy Fingers Pernambuco (Columbia DB2937)

TO my mind, the piano is ill-suited for multi-recording purposes. Steve presumably thinks differently.

He proves a technically accomplished performer by effectively playing six parts on "Dizzy Fingers," but the outcome is of more novelty than musical appeal.

In less ambitious vein, Steve contents himself with a double act on the samba backing.

5 girls singing on 10 sides

JO STAFFORD Hawaiian War Chant Kissin' Bug Boogie (Columbia DB2938)

HIGH time this multi-dubbing technique was laid to rest. Vocally, and to no particular advantage, it is resurrected again in "War Chant." Elman-ish trumpeter Marty Joseph and an over-exuberant drummer join in the fray.

"Bug" is jitterbug, jukebox stuff—but it goes! Jo sounds like a female Frankie Laine here.

DINAH SHORE If You Turn Me Down Stay Awhile (HMV B10146)

DINAH is getting more than her due ration of corn-belt material these days. Her vocal capabilities find little room for expression in these country-style sides.

ELLA FITZGERALD Come On-A My House The Chesapeake And Ohio (Brunswick 04766)

BY employing an organ in the backing to "Come On-A My House," Brunswick MD Sy Oliver has presumably tried to pull off a sales "gimmick" rivaling that introduced so successfully on the Rosemary Clooney recording (reviewed 4/8/51), which, of course, featured a harpsichord.

The attempt fails to register: The organ merely succeeds in clogging the rhythmical support Ella gets on this somewhat mediocre version of the William Saroyan hit.

"Chesapeake," a train-rhythm novelty cluttered up with inevitable "who-whoos" from a vocal group, is poor stuff for Ella. This type of Tin Pan Alley song material is definitely shunting her on the wrong tracks.

ADELAIDE HALL Vanity How Many Times (Columbia DB2928)

ADELAIDE sings with the exaggerated emotionalism of one who has a handkerchief close at hand. Ray Martin's Orchestra is suitably sympathetic.

DORIS DAY Lullaby Of Broadway I'll Be Around (Columbia DB2933)

THE Norman Luboff Choir and a Quartet led by Buddy Cole (pianist heard on several Hoagy Carmichael titles) accompany Doris on "Lullaby." Not great Day, but the side rides. Buddy's brief break proves his capabilities, but he gets little opportunity to demonstrate them.

The backing is barren. Axel Stordahl accompanies.



Jo Stafford

this "Alice In Wonderland" speciality. Winifred and The Keynotes share the vocal of the peculiar "Coffee Pot Song." The outcome is a tasteless brew.

TANNER SISTERS with the HEDLEY WARD TRIO

Jing-A-Ling, Jing-A-Ling THE HEDLEY WARD TRIO Bon Bon Chocolate And Chewing Gum (HMV B10140)

THE near-seasonal "Jing-A-Ling" is as refreshing as a sleigh-ride—the lyrical subject of the song.

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STAR OF THE EMPIRE



Birthday and good-luck telegrams adorn Georgia Brown's dressing-table at the Empire, Leicester Square, where she made her West End debut on Monday (the day after her birthday) as featured singer in the new Nat Karson production, "Film Cavalcade." She has been booked already for the next Empire show.

DANIELS BAND SET FOR EIRE

JOE DANIELS' Irish visit commences on Monday (29th) when Joe and his group open at Dublin's Olympia Theatre for a week's variety. This will be followed by a week of one-night stands in Ireland. Returning to England, Joe resumes in Variety at Slough. Today (26th), Joe and his outfit are recording four new sides for Parlophone. The titles are "Doctor Jazz"/"Corrin-Corinna," and "Five Point Blues"/"Wang-Wang Blues."

4 years in hospital, Billy Mills dies

The death has taken place in Colindale Hospital of Billy Mills, described by baritone-saxist Derek Neville as "one of the best drummers I ever heard." He was only 28. Billy, who had been in hospital since 1947, died after an operation. He was the brother of former Joe Loss tenorman Ernie Mills, now leading at the Carlton Ballroom, Rochdale. During RAF service he played with Derek Neville's band. "Billy knew Krupa backwards," Derek told the "MM," "and was a phenomenal drummer. His illness was a terrible tragedy."

Roy Fox's Scottish tour will also be talent hunt

One-night-stands to follow Green's

MONDAY next, October 29, sees the return of Roy Fox and his Orchestra to Glasgow. This city was a scene of early Fox triumphs before the war when Roy was making dance band history by blazing a trail across England with a new kind of dance music, and a new kind of presentation—plus the many new discoveries which, even in those days, were making his outfit a band of embryonic stars.

These included vocalist Primrose, now with Sydney Lipton, and trombone star Jock Bain. Roy is playing a fortnight at Green's Playhouse Ballroom, followed by a week of Scottish one-night stands, and Roy, as ever, will have his eye open for any outstanding talent.

Meanwhile he is presenting a number of outstanding young stars in his orchestra, which has now been augmented to 17, and includes a special bop contingent with Victor Feldman (vibes), Martin Aston (drums), Lennie Bush (bass) and Jo Hunter (trumpet).

Victor Feldman plays a double rôle, reverting to drums for one of his inimitable solos for the finale of the band's presentation. Vocalists are Tony Mercer, Janet Webster and Judy Joy.

Roy and his Orchestra play a date at the Rialto Theatre, York, this Sunday (28th). Their Scottish one-night dates will start at Kirkcaldy on November 11, with Perth, Leith, Aberdeen, Inverness and Falkirk to follow.

They have a Sunday concert at Harrogate on November 18.

Geoff Watts ends 6 years' V2 silence

GEOFF WATTS, the 52-inch radio star whose career was temporarily ended by a German rocket, is singing again. His first job in six years was with Joe Daniels, a former boss of his, who put him on at Wood Green Jazz Club recently.

Geoff started his career with Teddy Joyce in the stage show, "Schooldays," and, to quote Eric Winstone, "that Crosby voice of his soon attracted attention."

Joe Daniels signed him to his Hot Shots, and soon the young vocalist was making headlines with a big Scandinavian tour. He returned to England with numerous broadcasts awaiting him.

With considerable name-band experience, Geoff—also a trumpeter and drummer—was making great headway when a V2 exploded near him. For the past six years he has been unable to walk.

Now, intent on getting back into the business, Geoff is singing frequently at the Wood Green Sunday meetings.

THERE'S STILL HOPE FOR 'ALLEY' TICKETS

This year's Tin Pan Alley Ball—to be held at the Dorchester Hotel on November 1—is now completely sold out. The promoters point out, however, that several applications have only been pencilled in, and that there may still be one or two last-minute tickets left.

Immediate application is advised to Freddy Goubert, of Messrs. Feldmans, 125, Shaftesbury-avenue, W.C.2.

JOSH CUTS SIX FOR COLUMBIA

SIX sides were cut by Josh White and his daughter, Beverly, in a nine-hour session at the Columbia recording studios last week. Accompaniment was in the hands of Norrie Paramor, who, for some of the sides, led a 14-piece with strings and woodwind.

On one side, the folk blues entitled "How Long?", Josh sang with his own guitar accompaniment and then dubbed on a further guitar part.

Beverly recorded two solo sides, "Molly Malone" and "I Ain't Got Nothing But The Blues," and joined her father for "Bluebird," "Sunshine Kisses" and "The Butterfly Song," sung by Josh, completed the session.

NORRIE LEADS ON 'JIVER' SESSION



Leslie "Jiver" Hutchinson, trumpet-vocal star with Geraldo recorded two samba calypsos for Columbia on Monday—"Nobody's Business" and "Sweetie Charlie." Here, he discusses points with Norrie Paramor, who supplies orchestral backing for many of the Columbia stars.

Monty Warlock puts off the gypsy costume

PIANIST-COMPOSER Monty Warlock, who crossed to the Continent last February, has been called back to England owing to the serious illness of his father.

Monty and fellow-"Nitwit" Cyril Lagey left Sid Millward to join the Three Black Diamonds, a newly formed dance and comedy act with bookings in Belgium.

But the Belgian bookers had expected a vocal group, and after a week the act folded. Monty stayed in Belgium until the authorities found he was playing without a working permit, and then went on to Germany.

There he played with a genuine Hungarian gypsy band and broadcast for Frankfurt radio and BFN.

Monty intends to stay in England if he can fix a suitable job.

Kathleen Stobart wed

The congratulations of the profession will be extended to Vic Lewis trumpeter Bert Courtney, who married Lewis tenor star Kathleen Stobart last Wednesday at Ealing.

Southampton leader back after motor-cycle crash

SOUTHAMPTON semi-pro. tenor-leader Jimmy Kerr made his first appearance with his band when, after a bad motoring accident, he played with his leg in plaster at the Guildhall, Southampton, on October 18.

The band was playing opposite the Squadronaires at the Licensed Victuallers' Ball, one of many engagements at which they are acting as house-band to visiting name bands.

Jimmy Kerr, whose band was third in the MELODY MAKER 1951 South Britain Area Final at Streatham Locarno, was injured a month ago when his motor-cycle crashed as he attempted to avoid a cyclist.

He was returning home, with his wife riding pillion, from the Sunday club which he promotes at the Empress Ballroom, Southampton. The footrest of his motor-cycle severed the ligaments and an artery in his right ankle, and he was rushed to hospital for an immediate operation. His wife escaped unhurt.

During Jimmy Kerr's convalescence, his band has been led by second tenor Ken Clarke

Pronk re-forms Holland's 'best bop combo'

ALTHOUGH the Rob Pronk Bopset is not what it used to be, it is no doubt Holland's best bop combo at the moment (writes "MM" Dutch Correspondent, Anton Kop, Jr.).

I heard the newly formed group last Saturday (20th) at its own "Club East" in The Hague, and was treated to a good many solo spots of outstanding quality, and a cleverly scored repertoire.

Rob Pronk, who led his former Bopset on piano, is now proving to be a first-rate trumpeter. He is also a very capable modern arranger, and occasionally writes for the Skymasters.

Rob had difficulties in forming this new Bopset, being handicapped by the fact that his two former trumpet players, Gerard and Ack van Rooyen, had joined the Boyd Bachman Orchestra.

The Bopset now lines up Rob Pronk (tpt.), André Blok (tr.), Wim Baumgarten (bari.), Max Lim (acc.), Robby Madna (pno.), Hans Tan (bass) and Han de Jonge (drs.).

Annie comes home

Vocalist Annie de Reuver, who left the Skymasters some years ago to go to South America, has rejoined the famous Dutch outfit.

Annie returned to Holland recently, and has already undertaken several broadcasts with the Skymasters, under new leader Bep Rowold. From next Tuesday (30th) she will be featured on all the band's air dates.

Joan Anderson rejoins Birch

Returning from her successful stay in Germany, vocalist Joan Anderson has rejoined sax-leader George Birch, with whom she worked for 18 months before going overseas.

She started with George on Monday last (22nd) at Scaburn Hall, Sunderland, where his nine-piece band is to play until January 5. He was previously at the Samson and Hercules Ballroom, Norwich.

Joan has been appearing at a club at Heidelberg in the U.S. Zone of Germany, and has been broadcasting every Tuesday on AFN.

George Birch had two personnel changes to report when he opened at Sunderland. Des Lumsden, from Ronnie Pleydell, has replaced Lionel Black on alto, and Johnny Gunn, from Art Gregory, has taken over on bass from Ray Taylor, who has joined trumpet-leader Freddy Coupe at Skindle's Hotel, Maidenhead.

The revised line-up is George Birch, Stan Page, Clarry Sampson and Des Lumsden (saxes, etc.), Vic Mustard (tpt.), Ken Moule (pno.), Jack Davenport (drs.), Johnny Gunn (bass) and Joan Anderson (vcl.).

Dimery to lead four at Tottenham Royal

Bassist Arthur Dimery is to take a quartet into the Royal, Tottenham, on November 3, to play opposite Ivor Kirchin.

Arthur Dimery led his own band while serving in the Royal Artillery and has since worked for Melfi for seven years. He has also played for Ivor Kirchin, at the Royal.

His quartet will consist of accordion, doubling piano and Solovox, with bass, guitar and drums. The accordionist is Jackie Embow, a youngster who left the RAF 18 months ago and has since played with Mannie Berg at the Birmingham Casino and with Arthur Dimery in the Melfi Trio.

Arthur wishes to hear from an electric-guitarist, doubling vocals, and a drummer, who would be interested in joining him at the Royal. His address is 58, Credon Road, London, E.13.

NEWS in BRIEF

IMPORTANT MU meetings are being held in the next week at Gravesend and Slough. All musicians in Gravesend, which has no MU branch, are invited to a meeting this Sunday (28th) at the Clarendon Hotel (11.15 a.m.). Speakers will be Ken Bennett (S.E. District Organiser) and Mr. T. Francis (secretary, Medway branch).

The Slough branch of the MU is holding an open meeting next week at the Golden Eagle Hotel (7.30 p.m.), when speakers will be MU Assistant Secretary Harry Francis, Ronnie Jay (W. London branch secretary), and Ken Bennett.

Dr. Crook and his Crackpots are to play five one-night stands for Mecca next week. They will appear at the Locarno, Leeds (29th); Ritz Manchester (30th); Casino, Birmingham (31st); Royal, Tottenham (2nd); Palais, Ilford (3rd).

A benefit dance was held at the Samson and Hercules Ballroom, Norwich, on October 8, for drummer Tommy Wilson, who played there with George Birch and his Band until he was taken ill with chest trouble. Tommy is now recovering in D'Oyley Carte Ward, Kelling Sanatorium, Holt, Norfolk

ELLINGTON

(Continued from page 1)

Bob Duffy's first musical instrument was the banjo. He switched to guitar, and then, in 1939, became a bass player when the bassist in his current band was called up. He later played with George Elrick, Lew Stone and Gerry Moore (at the 400 Club). During a spell with Billy Ternent he married the band's vocalist, Frances Dee, and the pair subsequently joined Harry Parry.

They left Parry in 1945 to settle in Liverpool, and Bob joined Bill Gregson, with whom he played for four years.

Last year, Bob returned to Town as a guitarist for Billy Ternent's "Variety Bandbox" broadcasts; has since been with Paul Adam at the Colony, and is currently on the road with Teddy Foster.

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# FIVE STAR BANDS TO PLAY BENEFIT NIGHT FOR BILL PAXTON

ODELL 7 OPENS AT CIRO'S

## Well-wishers swamp Stanley Black

STANLEY BLACK and the members of his BBC Dance Orchestra have been inundated with congratulatory letters and telegrams following their selection to appear in the Royal Command Variety Show on October 29.

So extensive have been these congratulations that Stanley finds it impossible to reply to them all individually, and has asked the MELODY MAKER to convey his warmest thanks to the band's innumerable fans.

Shortly after receiving the Royal Command invitation, Stanley himself was the recipient of another honour—he was elected a member of the famous theatrical organisation, the Grand Order of Water Rats.

A new and important literary activity has lately been occupying Stanley's attention. He has been asked to write an entirely new chapter on dance music for the New Musical Educator (published by The Caxton Press).

This special chapter includes sections on dance music, Latin-American music, newer trends in modern music—in short, all angles likely to interest the keen and progressive musician of today.

## Dance music personalities rally for mammoth Wimbledon dance

AN impressive Benefit Ball is being organised as a tribute to the late Bill Paxton, the well-known trombone stylist, whose untimely death on October 14 was announced in our last issue. Bill left a widow and month-old child, who will be the beneficiaries of this spontaneous tribute to his memory from a number of stars.

November 12 will be the date of the ball, and Wimbledon Palais the venue. Several friends of Bill Paxton's have gladly undertaken the organising of the event, and already a number of the bandleaders with whom Bill was associated have hurried forward to offer not only their own personal services, but also those of their complete orchestras.

### 'Unknown' vocalist joins Sharon

A VIRTUALLY unknown singer from Fulham has replaced June Ramar with Ralph Sharon and his New Orchestra.

June left to freelance in Town; she is succeeded by Peggy Dyer, fulfilling her first professional job as a vocalist.

Peggy can be heard with the Sharon Band this week-end at the Plaza, Derby (tonight, Friday), Salford, Buxton and Hull (Monday).

### NEW BAKER PIANIST

Pianist and accordionist Stan Tracy joins the Kenny Baker Band today (Friday) in place of Dave Milne.

Stan has recently been "on the boats."



Grouped around pianist-leader Ronnie Odell at Ciro's Club, where they succeeded Ambrose's Orchestra on Monday (22nd) are (l. to r.) Jack Miranda, Sammy Bass, Tich Charlton, George Knight, Cyril Glover and Jimmy Jack. Jill Allen remains as vocalist at the Orange-street resort.

## 'Peep Show' spotlights four dance band stars

"PEEP SHOW," the new Palladium production featuring Edmundo Ros and his Rumba Band, opens on Tuesday (30th) for a seven-week run. Other dance band personalities in the show, apart from Woolf Phillips with the resident Skyrockets, include Jack Jackson and Bryan Johnson.

Bryan Johnson, brother of radio star Teddy, has feature spots in which he will sing three production numbers. They are "Raggle-Taggle" (which he has already recorded), "Forbidden Love" (recorded by brother Teddy) and the celebrated old favourite, "Song Of The Dawn."

Originally a distinguished Shakespearean actor, Bryan's last London engagement was with Donald Wolfit's company when, at a presentation in the Middle Temple, he appeared before Their Majesties the King and Queen.

### DEREK IS 'NEW' COLUMBIA STAR

DEREK NEW, pianist with Wally Rockett at the Celebrité Restaurant, Mayfair, has recorded his first solo sides for the Columbia label.

Due for release in the November supplement, the titles are both boogie-woogie specialties composed and arranged by Derek, who is featured against a star line-up comprising Freddy Clayton, Jimmy Watson, Jimmy Harrison and Teddy Jepson (trumpets).

George Chisholm, George Arthur and Alf Edwards (trombones), Benny Wood (bass) and Bobby Midgley (drums).

An exponent of the boogie idiom Derek started his career with Bournemouth bandleader Sim Grossman.

Subsequently playing with Don Enrico, Dick Denny and the Blue Rockets, he took up his present berth in January.



Derek New

### A case of theft —with battery

Early last Sunday morning (21st), thieves stole a Morris 8 car belonging to Jack Bonsor, lead alto with Paul Adam.

Jack found his car had disappeared when he finished work at the Millroy at 4 a.m. Two hours later the crew of a police squad car spotted it.

They chased it and the occupants eventually stopped the car, jumped out and ran away. The car was found to be loaded with stolen batteries.

### Dill Jones with Weir

Piano stylist Dill Jones is now playing with Frank Weir at Churchills.

## THREE CLOSE-HARMONY COUSINS



This picture of Les Trois Cousines—Simone, Lucette and Rosette—was taken when they appeared in Nice earlier this year with famous French film star Fernandel (centre). On Monday they brought their Gallic close-harmony act to the Crystal Room of the Empress Club in French and English songs.

### John Hanson stars in new 'Laugh'

The new series of "Ray's a Laugh," returning to the air on November 1, will give vocalist John Hanson his first big radio break. He is to be featured soloist in this programme, first recording of which is on next Thursday.

Thursday also sees the issue of his first HMV recording. Two British titles comprise this disc—George Posford's "The World Is Mine Tonight" and Tolchard Evans's "I'll Sing To You," the latter getting its first waxing.

### Danny Levan series extended—again

Violinist-leader Danny Levan has had yet another extension to his BBC "Midday Date" series (12-12.25 p.m., L.). Originally scheduled for four weeks, the series, which started on August 22, has twice been extended, and now runs until November 28.

Danny leads an all-star quartet, and features also singer Jimmy Young and organist Harold Smart.

### PEOPLE'S COMPERE

Humphrey Lyttelton will comperé and play solo trumpet at the first of a series of jazz concerts to be held at the People's Palace, Mile End-road, E.

The concert, on Thursday (1st), will feature the Chris Barber Jazz Band, augmented to eight-piece.

## 'FESTIVAL JAZZ' CAVALCADE TOURS IN SCOTLAND AND THE NORTH

UNDER the title of "Jazz Festival of the Bands," three London jazz groups are touring Scotland and the North of England beginning today (26th).

The bands are Mick Mulligan and his Magnolia Jazz Band, blues singer George Melly with his Trio, and a newly formed combo (directed by pianist Brian Burn), the St. Louis Ragtime Stompers.

The tour starts with dances at the Ice Rink, Falkirk, tonight, and the Ice Rink, Kirkcaldy, tomorrow (Saturday).

A concert at the Essoldo Theatre, Newcastle, follows on Sunday, when the London groups will be supported by the local Rivermouth Jazz Band.

On October 29 the "Jazz Festival" appears at the Grafton Rooms, Liverpool; on the 30th, at the Eldorado Ballroom, Leith; 31st, at the Beach Ballroom, Aberdeen; November 1, Town Hall, Dingwall; 2nd and 3rd, the Eldorado Ballroom, Leith.

While Mulligan is away his place at the West End Jazz Club, Gerrard-street, London, will be taken by Charlie Connor and his Band.

### Swing Session stars

Guest stars at Ted Heath's next London Palladium "Swing Session," on November 4, are the Malcolm Mitchell Trio and trumpet star Eddie Calvert.

### Festival accordions for London

London will see two big accordion festivals next month. The first, on November 10, is at the Royal Festival Hall. The other, a week later, is at Central Hall, Westminster.

Each will feature international artists. Stars at the Festival Hall will include Francisco Cavez and his Latin-American Band, while a number of dance band session-eers will be featured at the Central Hall with Primo Scala's Accordion Band.

The Scala men include Warwick Bidgood, Syd Hellier, Reg Hogarth (from David Java's Orchestra) and Emilio "Griff" Lewis (of the Carroll Gibbons' gig office).

### WOODFORD BOUND?

An unusual request comes the way of the MELODY MAKER this week from the Starlite Room's blind piano-leader, Joe Saye.

Joe is moving to Woodford, and wants to know if he can share car expenses with any other musician who goes home that way at 2 a.m.

We pass on his request. Any offers?

## Autograph hunters turn on the heat for Hazel

SHORTLY before pianist Hazel Scott set off for Monday morning rehearsals at Glasgow Empire Theatre last week a waiter came to her suite in the Central Hotel to say there was a number of autograph hunters at the foyer door.

Hazel smiled and said she would be downstairs in a few minutes. She knew her visit to Scotland before her Scandinavian concert tour had aroused tremendous interest.

But she stopped dead in her tracks when she passed through the swing doors and saw not a handful of teenagers but a crowd of more than 1,500 packed on both sides of the street.

### 'Adam's up there

She turned to the "MM" Glasgow correspondent, Eric Sewell, who was with her, and said: "My goodness—Adam's still up there," and ran back upstairs to the third floor, where her husband, Congressman Adam Powell, was sitting reading, unaware that smoke and flames were pouring from the Clock Tower and threatening to provide Glasgow with the most damaging blaze of the century.

Prompt action by the city's fire service and the hotel staff, however, confined the flames to the tower, and within half an hour Hazel was again setting off for theatre rehearsals.

But the autograph hunters had disappeared.

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The second part of an article mainly concerned with reed players

# Pitch, vibrato—and the tenor player with no black shoes

I HAVE a great deal of sympathy for the beginner who, bubbling over with enthusiasm for his newly-acquired instrument, is confronted one by one with the hard and depressing facts of musical life.

The formula for success in our world is the same as elsewhere—hard work. This means scales but absolutely essential musical drudgery which can (and often does) kill enthusiasm.

The answer to the beginner's question: "How can I improve my tone?" is "By spending a lot of your practice time playing long notes." This may be dull counsel, but it is correct.

Yet there is an intelligent way of carrying out even this simple piece of advice.

A few "unorganised" attempts at long-note practice are largely a waste of time, but by having a definite and constant time schedule the benefits become apparent very quickly.

The next tip is one my father has given for years. Again, it is simple—buy a second-hand hymnal. It will contain about 600 different hymns, in many keys and in many time signatures—but all excellent music for a beginner's sight-reading practice and containing plenty of long notes.

## The benefits

To check the truth of the benefits ask any brass-player who has been "brought-up" in brass-bands about the Salvation Army bands. He'll probably say that they have good collective tone. As they play more hymns than other combinations, the connection should be obvious.

Common sense dictates that No. 1 to, say, No. 20 should be played the first day, No. 20 to No. 40 the next, and so on. If the family happens to be irreligious and apt to poke fun, it is at least a consolation that one's immediate neighbours will object less to hymns than disconnected pop doodling.

Hymn playing should also be extended to section practice—in fact it is even more advantageous than solo playing.

In more advanced sections (two copies of the same hymnal are needed), it is wonderful practice for the quartet to transcribe from concert at sight. For tenor players, to be able to play bass-clef at sight is an accomplishment all too rare, and of infinite use when the inevitable cabaret comes along later.

## Embellishment

So far I have not mentioned vibrato. This is, indeed, a highly controversial subject, so I can only give my own opinion.

I think that vibrato should be an embellishment on an already good tone, and that, if the student achieves all the other things I have already mentioned before tackling vibrato, there is nothing whatever to stop him becoming a top-rank player.

A "no-vib" tone is usually condemned, all too justifiably alas in most cases, as a dead noise. Often, the critic shows lack of knowledge or taste, but it must be acknowledged that far too many players do produce a dead sound. I am excluding, of course, occasions when this tone is asked for as an effect in an arrangement.

But, if a full resonant tone can be achieved without the use (or mis-use) of vibrato, the student is doubly well armed for the struggle to earn a livelihood later.

I therefore advocate no vibrato whatever in the earlier stages, and the most important reason follows—intonation.

This one aspect of music is probably the most difficult in the whole subject. In almost all semi-pro. bands (and I have heard

## By JOCK FAULDS

literally hundreds) and in all too many pro. bands the intonation has been unfortunate. This is a pet shop-talk topic of mine.

I must hasten to add that to all but about one in a thousand human ears all pitch is relative. To split hairs is asking for trouble. Tempered tuning was introduced in the 18th century mainly by the composers of Bach's day, who insisted on being able to modulate and extend their compositions. Hitherto, they had had been confined to the "home tonic" by perfect tuning.

This tempered tuning makes possible all combinations and keys at a slight loss of pure pitch and is almost imperceptible to the most pitch-sensitive ears today, mainly, I suppose, through use.

## Pitch test

But, to get back, I really think that before anyone contemplates learning an instrument he should undergo some sort of pitch test. Music teachers, for example, would be only too eager to help. If the result shows little capacity (a not-too-duff ear can, by conscientious effort, be improved) the tyro should decide, albeit reluctantly, that music just isn't for him.

Jimmy Noone plays out-of-tune deliberately, and it is a constant taking-care all the way through. Is this too obvious to include? I don't think so, judging by ordinary listening.

But I suppose the learner finds reading the notes and translating the script into sound too busy a procedure to notice his pitching. This is undoubtedly due to the "run before you walk" attitude, coupled with the failure to cultivate that essential attribute of any musician—the ability to listen.

Again too obvious? Anyone not afflicted with deafness can hear—yes. But hearing is largely unconscious, while listening is definitely a conscious effort.

## ROY PLUMMER REVIEWS

### A lucid guitar tutor

AFTER studying the Ivor Mairants revised Guitar Tutor closely, my first reaction was that diligent study of it would lead the student to all-round competence, even if not to the artistic ability of the maestro himself.

On reflection, however, this is possibly an over-optimistic assessment. No book of 72 pages can really teach anyone to play the guitar. The instrument needs more than a nodding acquaintance with other players and more than a few of the hard knocks of experience.

But the tutor certainly succeeds in what it sets out to do. In the course of its all-too-few pages it covers harmony, fingering, chordal exercises and extemporisation. It includes seven worthwhile guitar solos and some very sound instruction on the amplified guitar.

## Conscientious

It does, in fact, expertly guide the conscientious reader through practically every aspect of modern guitar playing without, I am happy to report, resorting to those diagrammatic chord shapes which have in the past ensured that students were able to finger the instrument without reading a note of music.

Compared with all the other plenum methods available in this country, Ivor's tutor is beyond criticism.

The point I am about to make, however, applies to all guitar tutors—Ivor's included. It is this.

No serious violin tutor would jump to difficult chordal and synopated exercises before many pages of closely printed scale and arpeggio studies had been tackled. So how are we guitarists expected to span the gap on an instrument of comparable difficulty which has, in addition, two extra strings which are not even tuned to equal intervals?

However, this book is undoubtedly a standard work. It weaves its way lucidly from point to point and Ivor has wisely indicated that a week should be spent on each lesson. I might add this is not a maximum time limit. Some of the later lessons will take considerably longer than a week to master.

But I can say without hesitation that a thorough study of this book in conjunction with recommended studies from the Spanish guitar library would result in a fine orchestral and solo knowledge of the instrument.

Better still, a companion work by the author would be most welcome.

"Ivor Mairants' Guitar Tutor" is published by Messrs. Francis, Day and Hunter, Ltd., 138-140, Charing Cross Road, W.C.2, price 10s.



JOCK FAULDS was born in 1920, in Lanarkshire, and trained as commercial artist. Started on clarinet 1935, joined RAF Central Band 1939, and commenced study of saxophone. Has played extensively at London night spots, including Albany, Murray's, Coconut Grove, Milroy; spent four years with Eric Winstone before joining the Stapleton orchestra. Has had considerable legitimate experience and spent holiday this year playing oboe and cor Anglais with BBC Scottish Symphony Orchestra at Edinburgh Festival.

Playing in time is unlikely to happen by accident, and is only achieved by great care, knowledge and a genuine control of the whole instrument, none of which are remotely possible without constant hard work at the points I've already made. If proof of all this were needed, it isn't hard to find. The section

I'm in now, and all the other good ones I've ever been in, are unanimous about the following. If one needs a deputy it is surprisingly difficult to find someone who can come in on time, read a part, play in tune, and use his "loaf" in general—who isn't already working.

## Deputies

On the few occasions we have had need of deputies in the Stapleton Orchestra, good friends have come along to help us out and put deputies in their own job. Moral? Good musicians are seldom out of work, even in the hardest times.

As a little coda, I'd like to tell you of an incident I witnessed

some years ago. I was on a normal one-night stand, waiting in the wings for the relief band to finish.

## Great promise

This semi-pro. band was quite good and its young tenor player was of great promise. Co-incidentally, we were shortly to lose a tenor and I tentatively remarked to our bandleader that this boy was a very fair player. His reply was, "He's got dirty fingernails and isn't it a pity he can't afford a pair of black shoes."

I'm afraid that nowadays appearance even in pro. bands isn't as important as it was pre-war. Nevertheless, this alone can sometimes let down an otherwise good player.

## BERT WEEDON OFFERS

### Guitar solos for YOU

SOME readers of this page may be aware that I have in the past few weeks been featured in a series of unaccompanied guitar solos in the BBC programme, "Rise And Shine."

Though I have for a long time been aware of the keenness of guitarists in this country, the response to my efforts has surprised me.

I've had dozens of letters expressing interest in the solo guitar, many of them asking if the solos were published.

At first, I felt inclined to reply that they weren't and leave it at that. But on second thoughts I felt that here was a chance to help brother guitarists by making them available somehow... some of them, anyway.

Obviously, I would have to make some sort of conditions. I am in no position to open my own publishing house as a philanthropic concern!

After a lot of thought, it seemed

fairest to send them to the people who were likely to make the best use of them—people, in fact, who had already got around to trying to write solos for themselves.

What better than to invite them to send one of their solos to me to obtain one of mine? I could then give my opinion of their efforts on this page and, maybe, help the fellows who were making mistakes in the actual writing.

That's the idea, then. To readers who are sufficiently interested to submit a solo to me for my comments or advice, I undertake to send a copy of one of my original solos.

Manuscripts should be addressed to me, c/o the Technical Page, and must enclose a stamped, addressed envelope.

Bert Weedon airs in "Rise And Shine" every Sunday, 8.20 a.m. (Light), except this Sunday (28th), when he duets with Andy Wolkowsky, 8.15 a.m. (Home).

## The lonely slide man

LAST year, while playing around various Palais, I couldn't help noticing occasional rather sloppy performances from trombonists who were the sole representatives of their instrument in the brass section.

This, to me, was a pity, because when it came to solos

### DON LUSHER writes about the trombone

so many of them showed very great promise.

To be the only trombonist in a section is very difficult. But although he has to spend most of his time trying to sound like another trumpet, a little thought can lead to a colossal improvement.

The first and most obvious thinking point is the absolute necessity for listening to the lead trumpet. The trombonist has to get the sound of the lead into his head and then try to copy it.

## Fast vibrato

It is quite possible that he has spent hours of practice on achieving a fast vibrato. Yet, if the lead is using a slower one, it is sheer stupidity for the trombonist to cling obstinately to his own. The result can only be a most unmusical clash.

Shifting from position to position should be very fast, for this will make the notes "click," thus ensuring neatness.

Be careful not to use uncalculated "whips-up" and slurs. They will certainly stand out.

This brings us to internal balance, which only amounts to listening to the lead and all the others in the section—in particular, the man next to you.

If this is done all the time, good balance should be a foregone conclusion.

Personally, I believe that it is better for the trombonist to use slightly less volume than the trumpets. A few minutes spent together playing sustained chords for the benefit of some critical and responsible person can work wonders in the matter of balance.

## Trumpet parts

If you can't already read from a trumpet part, learn to do so. This can be very handy when an arrangement with only trumpet parts crops up.

It will also enable you to read a sweet solo from the first trumpet part as a welcome change to the sound of the band.

If yours is a one-trumpet, one-trombone and reeds front line, it might be a good idea to treat some numbers in the Dixieland style. Here, the trombonist can really come into his own with well-chosen fill-ins.

Another important point is to get a good blend with your mutes. Here again, a lot can be accomplished by experimenting. Trumpets and trombones in hats give an effective sound and could be used more extensively, particularly in unison passages.

## Into the bell

When playing those quasi-horn passages, bear in mind that it is not enough merely to hold the bell. Put your hand quite a distance into the bell, at the same time paying great attention to intonation. You'll find it necessary to humour the shifts somewhat. Remember, too, to play with a nice straight tone, for horn players never use vibrato.

Finally, don't ever forget that you are only a unit in a section. That means getting together and following the first trumpet's lead. After all, that's what he's there for.

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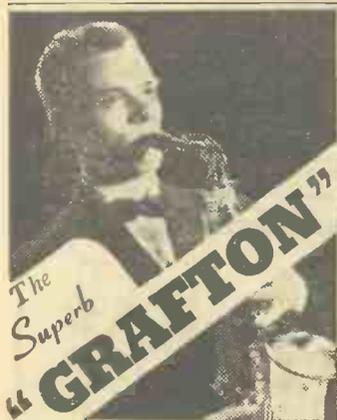
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One man went to blow—and blew with taste and talent . . .

HUMPHREY LYTTTELTON
One Man Went To Blow
HUMPHREY LYTTTELTON AND HIS BAND
Apex Blues
(Parlophone R3436)
Lyttelton plays (tpt., clt., pno. and washboard on the first title. "Apex Blues" is by the full band (Lyttelton, Fawkes, K. Christie, Webb, Vallis, Ashman and Hopkinson). Recorded London, June 11 and May 23, 1951, respectively.

Had it been possible to remove the whispering washboard from the mixture, and substitute a fresh part properly recorded at the last knocking, the record would doubtless have benefited. As it is, the music swings in the main, but not consistently. Happily, the weaknesses do not destroy the general air of lively period jazz. Trumpet and clarinet are featured in biting solos and weaving duets that ride nicely towards the end. Lyttelton's conception of the

clarinet part is clear and intelligent. It is reassuring to think that if the worst happened—and Fawkes withdrew into the world of Flook—Humphrey could change himself into a two-piece front line, for recording purposes, until the breach was filled.
The full band
By the full band, but with Fawkes on bass clarinet, and Lyttelton on clarinet, "Apex Blues" is a smooth, inoffensive

rendering of Jimmy Noone's well-known blues.
Fawkes delivers a deeply nasal solo, followed by a Lyttelton chorus which is Noone-like but quite original.
Christie's muted solo, one of his best on record, nearly cuts them both. And the rest of the trombone playing is excellent and in a pleasant Teagarden vein.
Although the beat is far from stupendous, Hopkinson's drumming sounds more flexible than usual.



Humphrey Lyttelton

KID ORY AND HIS CREOLE JAZZ BAND
The Girls Go Crazy About The Way I Walk
Blanche Touquatoux
(Vocalion V1001)
Ory (tmb. and vo.), Cecile Ory (vo.), Mutt Carey (tpt.), Joe Darensbourg (clt.), Buster Wilson (pno.) Bud Scott (gtr.), Ed Garland (bass), Minor Hall (drs.). Recorded Los Angeles, March 21, 1945.

REVIEWING the Ory Band's "Savoy Blues"/"12th Street Rag" (October 6), I commented on the deterioration of the band's music since the departure of Mutt Carey.
This Vocalion release, made when the band was near its zenith, has Carey on trumpet. And it has the easy lift and surging group feeling so noticeably missing from the recent Ory issues.

"Tubby" Hall, furnishes a sure foundation; Scott and Garland play bed-rock stuff; and Buster Wilson moves around a little in Morton fashion.
The tone of the band changes almost from chorus to chorus. This, and the soft, mellow sound of the ensembles that follow Carey's muted solo, provide a model which any New Orleans style group could profit from.

As a rule I dislike the multiple recording trick. I am not desperate to hear six guitars or pianos played by one man (or, for that matter, by six).
One-man bands are better: partly because they are fewer, and also because—if successful—they stand a chance of sounding almost as good as a real band.
This one-man disc of Lyttelton's is successful. Because Lyttelton has taste as well as talent, the session produced more than an amusing stunt.

Quartet jazz
He has given us brisk quartet jazz somewhat in the style of a Blythe-Bertrand or Junie Cobb group. In addition, there is the undeniable novelty appeal.
With the aid of this gimmick Parlophone should be able to sell the record handsomely in America.
It was Hector Stewart who conceived the idea of Humph's one-man band. Lyttelton devised his own jazz theme from the "One Man Went To Mow" song (why didn't he get full composer credit, I wonder?), and worked out a neat arrangement.



A rare picture of George Lewis and Elmer Talbert, taken in New Orleans during a street parade.

HARALD GRUT WRITES ABOUT N.O. on LP

WILLIAM RUSSELL has recently issued three magnificent long-playing records on h.s. American Music label.
As always when Russell has his hands in the recording and issuing of New Orleans music the result is sheer perfection. Unfortunately, Russell follows his rather annoying practice of giving only very scant information on the record covers—their nice photos notwithstanding—and in some of the cases the titles of the tunes found on these records can only be guessed at; but that, of course, does not detract from their musical value.
American Music No. 638: Blues and Spirituals played by Bunk Johnson.
Four titles recorded in New Orleans in 1944 by the band that was responsible for the many wonderful previous AM issues (Bunk, Jim Robinson, George Lewis, Lawrence Marrero, Alcide Pavageau and Baby Dodds), and a funeral march played by Bunk's Brass Band.

Good To Me") by the six-piece band.
In my opinion the music contained in the total 27 minutes' playing time of this one LP record is the quintessence of New Orleans jazz.
American Music No. 639.
This is centred around George Lewis. Here, for once, the cover notes give full details of the titles. The first side contains four numbers recorded by George Lewis, Lawrence Marrero and Alcide Pavageau only, in Lewis's home:
"Over The Waves" (beginning rather awkwardly in 3/4 time, but luckily thinking better of it as the music proceeds), "New Orleans Hula," "Burgundy Street Blues" (this is identical with previous AM issues of this number) and another "blues," "St. Philip Street Blues."
This last side gives plenty of opportunity to admire the singing sound of Lewis's clarinet playing, and the inclusion of the hauntingly beautiful "Burgundy Street Blues" makes this record a must for those who have not managed to acquire a copy of previous issues of this title.
There is more variety in the reverse side. It opens with "High Society," played by Kid Shots Madison's band that recalls two previous and very successful issues by the same group on AM.
There is plenty of spirit here, even if the sound of the recording is somewhat muffled, and Lewis plays the traditional solo with great gusto, after being first overruled rather surprisingly by Kid Shots's vigorous horn.
"San Jacinto Blues" is played by Lewis, Jim Robinson, Marrero, Pavageau and Baby Dodds. This is a slow-paced beautiful blues with a theme slightly reminiscent of "Burgundy Street."
The side closes with the previously issued "Ice Cream" played by the same bunch. Bill Russell describes this as "a miracle of uninhibited joy," and I can only concur.

Two numbers
The blues side contains only two numbers, a slow unnamed 12-bar blues and the old stand-by, "See See Rider."
While the latter has appeared previously on AM 251, the unnamed blues has never been issued before, for the very good reason that it runs for nearly 10 minutes.
This is indeed an important addition to the all-too-short and all-too-uneven list of recorded N.O. music. The musicians play together in perfect understanding; the solos by Bunk (snatches of "Franklin Street Blues"), Robinson and Lewis are simply conceived and beautifully played; the ensemble passages have the true N.O. flavour, and the rhythm section, although not displaying much imagination, provides an ideal background.
Dodds's drumming, especially, is a thing to marvel at. As the music proceeds the tension increases, and yet the playing is wonderfully relaxed and controlled. Recorded under happy circumstances in New Orleans's San Jacinto Hall, this is by far the best recording ever issued under Bunk's name.
The three spirituals that go into the reverse side are "When The Saints Go Marchin' In" (a different—and better—version from the one previously issued on AM 252); "Just A Closer Walk With Thee" by Bunk's Brass Band" (recorded in the open air in 1945—a truly authentic example of N.O. funeral music) and an unnamed title (I suspect it to be "Lord, Lord, You're Surely

Previous session
That, according to the cover notes, is the personnel responsible, but I am convinced that one of the seven titles that go into this record is from a previous session, and has Baby Dodds on drums.
The title in question is "Up Jumped The Devil," and it is identical with the Original Creole Stompers' version on AM 513.
The rest of the titles are (on side 1): "Shake It And Break It" (alias "Weary Blues"), a spirited performance played by trumpet, clarinet, banjo and bass only; "Careless Love," "Lead Me On" (a fine spiritual) and "Eh, Las-bas!" (not identical with either of the two previous versions of this traditional number on AM).
On side 2: "I Ain't Got Nobody" the aforementioned "Devil," and an unnamed 12-bar blues that features Wooden Joe on clarinet as well as on trumpet.

THE KAZOO
2. The Invention

UNLIKELY as it seems that so prosaic an article as the hair-comb should be responsible for the development of a new musical instrument, the facts in the case of the Kazoo permit of no other interpretation.
The "Comb-and-Paper" has for years been used as means of emotionally relieving the musically untutored, and vice versa.
Its deficiencies are many; handling difficulty, labial irritation, social embarrassment, to mention but a few. Small wonder that certain persons set out to build an instrument with its virtues but minus its failings.
After many years, success crowned these efforts, and legend credits the invention of the Kazoo to Alabama Vest, an American Negro, circa 1840. Built to his specifications by Thaddeus von Clegg, a German clockwinder of many attainments, the Kazoo was submitted to public exhibition in 1850 at their workshop premises in Shanty Town, Macon, Georgia.
This epoch-making event passed unnoticed and the Kazoo might have rusted in obscurity to this day.
Visionary fervour
Luckily Vest, still imbued with visionary fervour, showed it at the Georgia State Fair in Atlanta, 1852, where Mr. Edward Bear, the eminent toy manufacturer, was so enthusiastic that he contracted to mass-produce it under licence from Vest and von Clegg—his only stipulation being that its name should be changed to "The Down-South Submarine," with subtle reference to its shape.
The world knows the result of that momentous amalgamation. —Parr Green.



THADDEUS VON CLEGG

Barrelhouse

Ory's men get the feel of this barrelhouse traditional (a 16-bar blues) right away, and they hold our attention with constant changes of instrumental balance, passing the lead from one horn to another, and creating arresting polyphonic effects.
The rhythm team, too, does the fine job we expect. Minor Hall, brother of the late Fred

Sustained

Ory plays particularly well, supplying sustained harmony or rapid, rhythmic figures according to the need. Sometimes he states the theme, and in one of the final choruses jumps out with a repeated gliss phrase that thrusts the music forward.
Only a band playing regularly could produce jazz of this complex nature. It is one of the most pleasant New Orleans releases of the year.

Blanche Touquatoux is a folk-song of the kind that Ory specialises in. Like "Creole Song," "Eh, La-Bas" and "Creole Bo-Bo," it is a simple, tuneful piece that translates into jazz with a West Indian flavour.
Carey deals out the rather clipped treatment he always gives to Creole songs, and his straightish lead is contrasted by Darensbourg's sinuous part.
Both take solos against counter-melodies by other front-liners. All this music is marked by a sense of continuity; the "solos" are lead variations springing logically from the band's opening ensembles.
Ory and his wife sing in turn in their native French patois, and the singing has charm and a completely unprofessional sound to it.
I know that 7s. 6d. is a stiff price for a record. But it is not, I believe, too much for this one.

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# Shouldn't All-Britain finalists be given sight-reading tests too?

## MELODY MAKER MAILBAG

I WONDER what the audience at the "All-Britain" would have heard from the competing bands if those same bands had been given a sight-reading test?

I suggest that at all future contests band parts should be given by the judges to the bands while they are actually on the stage, and marks awarded for sight-reading ability.

The rehearsed numbers could be the slow fox-trot and waltz, and the quick-step for the unrehearsed number.

After all, these bands had probably been playing the same number right through the Area Contests, and so to the Final.—*J. C. Mulligan, Worcester.*

### GERALDO AND THE ALL-BRITAIN

PARTS of Geraldo's statement at the "All-Britain" ("M.M." 20/10/51) are puzzling, to say the least. I refer to his remarks about musicians' attention to style.

Now I think it is generally accepted that style is one of the more important features on which a band or instrumentalist is judged at your contests, and indeed, in many cases has been the deciding factor.

In these circumstances, it is not surprising that young musicians pay too much importance to this part of their education—that is, if Geraldo's statement is correct.

Perhaps you would be good enough to give us a lead on this

matter of importance.—*R. F. Langrick, Grimsby, Lincs.*

All-Britain judge Leslie Evans writes on this subject next week.

### KNOB-TWIDDLING ON THE EUROPEAN SERVICE

FAR be it from me to say a good word about anything connected with the BBC (I am an AFN fan myself), but if Mr. Nichols (MELODY MAKER Mailbag, 22/9/51)—and for that matter Maurice Burman—like to "twiddle their knobs" a little more they will find that a half-hour of jazz, featuring either recordings by the great American players or else a programme from Cook's Ferry Inn, can be heard each Sunday at 8.30 p.m. on the European Service of the BBC.

Jazz records are also broadcast at various times on the short-wave over the General Overseas and the African Services. Although not attending the Festival Jazz Concert, I was able to hear the recordings made there by tuning in to these services.

Now, of course, the question arises why people overseas, with their own radio stations to listen to, are given greater opportunities for listening to jazz via the BBC than the people at home.

Well, that's the BBC for you! Answer that question and you will probably get an insight into the peculiar workings of that organisation.—*Miss Doris Kay, London, S.E.7.*

Maurice Burman writes about jazz from foreign stations on page 2.



### MORE SERIOUS JAZZ WORKS WANTED

I MUST criticise the choice of numbers by the big outfits at the Jazz Jamboree, especially after reading that Ted Heath played the Les Brown version of "Slaughter On Tenth Avenue."

It has always puzzled me why bands of the calibre of Heath, Geraldo and Lewis never perform such really important works in the big-band jazz field as Ralph Burns's "Summer Sequence," or "Lady McGowan's Dream"; "Black, Brown And Beige," or "Black And Tan Fantasy" by Ellington; and Raeburn's "New Jazz Symphony," etc., etc.

The "Intermission Riffs" and "Eager Beavers" are fine, but are hardly of world-shattering significance. Heath, Geraldo and Lewis all have bands capable of

playing the more intelligent jazz compositions.

After all the Jamboree only happens once each year and so should be devoted to pure jazz (as the title of the event implies) of the better-than-average type.—*Alan Jackson, Fawley, Hants.*

### THE PIANIST WHO WASN'T THERE

THIS particular record fan thanks Laurie Henshaw for joining him in his lone puzzlement over label-credits on the Frankie Laine recordings ("M.M." 6/10/51).

The "Piano by Carl Fischer" line has appeared on everything from "Jezebel" to the recent "Girl in the Wood"—and has been the cause of much replaying in order to find even a solitary piano note on the wax. The fact that one has never been found has only increased the confusion.

Why the label-credit? The Law theory is that Mr. Fischer is either (a) Frankie's agent, (b) Frankie's lawyer, or (c) Frankie's mother-in-law.

Anybody else any thoughts on the matter?—*John Law, 66, Petershill Road, Glasgow, N.*

### NO LAST-MINUTE SUBSTITUTION

I INCLUDED in your issue of October 20 was a notice of Les Howard being signed for the new Maurice Winnick programmes heard every Sunday at 6.30 p.m. (Light). You stated that by the surprise of the broadcast on October 14 was the "last-minute substitution of vocalist, Les Howard for Teddy Johnson."

To some of your readers this might indicate that I was either ejected from the broadcast through incompetence, or that I

had hastily withdrawn at the last minute, necessitating the inclusion of somebody else.

May I be permitted to state the true facts of the case?

Due to a contractual disagreement between Mr. Maurice Winnick and myself, it had been mutually agreed, on the Tuesday previous to the broadcast that you mention, that I should withdraw from the series.

This was five days before the airing, so I hardly think that Les Howard's inclusion in the programme could be called a "last-minute substitution," for myself.—*Teddy Johnson, Suriton, Surrey.*

### HOW MR. RACE MISSED A TRAIN

MAY I beg a little space in your correspondence columns for an apology? Last Sunday I was due to appear at the Manchester Modern Music Club, but, through an unfortunate circumstance, was unable to get there in time.

On my way to the station in London, I became involved in an argument on traffic signals with a representative of the Law. I told him I had a train to catch, and offered to leave my name and address, but to no avail—it was impossible to stem his ponderous lecture on the subject of London traffic regulations.

By the time he had finished, the only available train had gone.

I immediately rang Tony Stuart in Manchester to offer my apologies, and would like to repeat them here for the benefit of anyone who might have been disappointed last Sunday. I hope to arrange another visit soon—and this time I'll walk to the station.—*Steve Race, Wembley, Middlesex.*

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### Bandleader has narrow escape: out for 9 hours

TONY STUART, proprietor-bandleader of the Astoria Ballroom, Manchester, and his trumpet-arranger Ken Ratcliffe had a narrow escape last week when they were victims of a gas leak.

They were in a room off the ballroom, writing bandparts, and had lit a gas fire. Apart from a slight smell of gas they did not notice anything until Ken collapsed on the floor. Tony rose to assist him, felt himself going faint, and remembers no more until he regained consciousness nine hours later.

Other members of the staff heard the sound of falling bodies, dragged them from the room, and secured medical assistance. Through falling on his face, Tony suffered a badly lacerated nose and a black eye.

Ken came round after an hour or so, little worse for his experience.

## Manchester drummer joining Gold's Pieces of Eight

A PROMISING young Manchester drummer gets a magnificent opportunity as a result of Tony Lytton leaving Harry Gold to take over the drum chair with Jackie Gordon at the Café de Paris.

Newcomer to the Gold percussion department is Merton Kaye, who has played with several of the leading bands around Manchester, and was for a time at the Ritz there. He joins the Pieces of Eight next Monday (29th).

Telling the "MM" about his discovery, Harry Gold said: "I have watched Merton for a long time. He is a great student of Dixieland music, and I think he will blossom into a very fine jazz drummer."

### LOSS CLUB GAINS

Over 500 applications have already been received as a result of our announcement last week of the resumption of the Joe Loss Fan Club. Secretary Miss Dorothy Kershaw is dealing with applications as fast as possible.

### REG RELAXES



With the close of Blackpool's summer season last week-end, Reginald Dixon completed his twenty-first year at the organ of the Tower Ballroom, where he plays for daily dancing. Reggie can be seen making tea in the caravan he purchased this year to spend a holiday in the Lake District.

### WINTER SEASON AT TORQUAY

Since the beginning of October the two main venues for dancing at Torquay (the Spa Ballroom and the 400 Ballroom) have changed over to their normal winter-time programmes on a three-nights-per-week basis.

At the Spa, saxist Art Jennings leads his sextet on Mondays (Old-Time), Wednesdays and Saturdays. Supporting Art are Jeff Head (pno.), Roy Adams (drs.), Les Weed (sax, clt., voc.), Bob Lewcock (tpt., voc., vln.) and Maurice Wotton (bass). Art also leads the Spa Quartet for daily sessions of light music at the Marine Spa.

At the 400 Ballroom, Henry Pearce has taken over the resident berth on Wednesdays, Fridays and Saturdays, leaving his Dellers venue at Paignton for the first time in 15 years. Henry fronts a five-piece comprising Ralph Ellis (pno., alto., clt.), Ron Clayton (tnr., clt.), Bill Jackson (tpt.), Joe Peggs (bass) and Jimmy Hockey (drs.).

He also provides music every Sunday evening at the 400 (with guest artists) and is MD at the Trecarn Hotel (Babbacombe) and the Abbey Lawn Hotel (Torquay).

### PROVINCIAL PARS

PACKED HOUSES have greeted the appearance of the Squadronaires, Geraldo and Sid Phillips during the opening weeks of a new series of Sunday swing concerts now in progress at the Alma Theatre, Luton. November attractions include the appearance of Eric Winstone and his Orchestra (4th), Cyril Stapleton (11th) and the Vic Lewis Orchestra (18th).

TONY REYNOLDS, Burton-on-Trent altoist, who travels to London to have lessons from Harry Hayes, has lost his gold-lacquered Conn alto (No. 307005) and Le Blanc clarinet (No. 3632). The case containing the instruments was stolen from an hotel at Burton-on-Trent.

ERIC ANDREW and his Band, having completed a long summer season at the Ramsey Bay Hotel, Isle of Man, have been re-engaged for the winter months, during which time dancing is to be held on three nights of the week.

DIXIELAND musicians in the Wharfedale (Yorks) district who are interested in forming a band should contact J. A. Wild, 7, Nethercliffe-road, Guiseley, Leeds.

FAMILY NEWS from the Charles Amer band at the Coatham Hotel, Redcar, is that drummer Doug Lester was married to Miss Barbara Everett, of Nottingham, a day before he recently joined the band, and new lead trumpet Ted Lowe (from Leigh, Lancs) recently became the father of a baby girl. Leader Charles has been out of action for two weeks owing to illness.

Laurie Mitchell and his Band are currently playing regular Saturdays at Armlie Baths Ballroom, Leeds, where they are contracted for the winter season.

ERIC SPENCER, trumpet with the New Blue Ramblers, resident group at Loughborough Town Hall, emigrated to Canada last week.

TED ASTLEY this month celebrates the completion of his third year as bandleader at Sale Lido, nr. Manchester.

MAURICE DEANS and Bernie Dillon (tpts.) have joined Andy Lothian's Band at the Tay-street Palais de Danse, Dundee.

JERRY DAWSON.

## Two changes in Charlie Short Four

POLL-WINNING bassist-leader Charlie Short completes his first month with his quartet at the Ritz Ballroom, Manchester. At the same time, two changes are to take place in the personnel.

Drummer Ray Jackson will be replaced by Sid Levin, who was previously at the Ritz with Les Bayliss, and Ron Moore (gtr.) will take over from accordionist Edgar Klaka. Ron recently completed the summer season in Devon with the Don McIntosh Quartet.

Pianist Eddie Farrow and Charles complete the quartet.

### Freddy Gordon at Le Gourmet, Sydney

Northampton-born Freddy Gordon, after a long run at the famous Raffles Hotel in Singapore, has for some time been resident at Le Gourmet Restaurant at Manly Beach, Sydney, where he leads a quintet on drums.

In addition to the resident berth, Freddy records on an Australian label with a five-sax, four-brass, four rhythm line-up.

He tells us that one-time West End sax-leader Paul Lombard has finished at the Celebrity and is concentrating on radio work, and that pianist Gaby Rogers is still at Romanos.

## DUBLIN BAND COMES OUT IN SYMPATHY

BANDLEADER Billy Watson last week withdrew his band from Clery's Ballroom, Dublin, in sympathy with the restaurant's catering workers, who went on strike for higher wages 13 days previously.

Billy told the MELODY MAKER: "It was a matter of general trade union principles only. We were advised by the Irish Federation of Musicians not to pass the pickets and we took that advice."

But while waiters and waitresses trudge up and down outside the O'Connell-street building, bandleader Watson has not been idle. He has played one-night stands at the Embassy, at Skerries, and last week-end was booked for the Clyda in Greystones, Co. Wicklow.

Remarkably Billy: "We have received several offers of bookings, but we can't accept them—just in case the strike is called off."

Roughly, 1,000 workers in 16 hotels and eight restaurants are involved.

## ABBOTT ENDS BOURNEMOUTH RUN

ALTOIST-LEADER Frank Abbott is to leave the Norfolk Hotel, Bournemouth, on November 1, after a run of two years.

Frank told the "MM" that his departure is due to the expiration of his contract. He has two interesting offers pending and is to form an entirely new band.

The remainder of his sextet will remain at the Norfolk, led by accordionist Ivor Raymonde, with one newcomer, Hal Smith, on trumpet.

The full line-up will be Ivor Raymonde (acc., pno., vcl.), Bob Jenkins (tnr., clt., flute), Fred Erica (pno., arr.), Sammy Prager (drs.), Teddy Wadmore (bass) and Hal Smith (tpt.).

### Rawson remains at Hull E. Park

Veteran local leader Fred Rawson will continue to lead his own outfit at the East Park Ballroom, Hull, this coming winter. Fred has been playing at this venue for the past two years.

The present line-up of the band is Tommy Gention (tpt.), Eric Smith (pno.), Ted Sawyer (bass), Bob Moffatt (drs.), Fred Robson (voc.) and Fred Rawson on alto, baritone and clarinet.

The Hull vocal group, the Crackajacks, recently lost its founder, Joan Richardson, who has been replaced by Wyn Harmer from the Alan Bond outfit at Jackson's Ballroom.

### Rowberry Ork still open to offers

The Arthur Rowberry Orchestra's first engagements following their second-time win at the MELODY MAKER "All Britain" Championship on October 14 have set them off in their fully professional capacity in impressive style.

On Saturday last (20th) they played to 1,800 at the Empress Ballroom, Burnley. Next day they shared the bill with the Johnny Dankworth Seven at Dudley Hippodrome in front of a capacity audience.

Tonight (Friday) they appear at the Astoria Ballroom, Nottingham; tomorrow at Smethwick. Next week's dates include Sheffield (31st), Walsall (November 2) and Birmingham (3rd).

Although the band's date-book entries are gratifyingly numerous, they are not fully booked, as suggested in a previous news story. Arthur Rowberry informs the MELODY MAKER that he is still interested in one-night stands anywhere.

### 'New Yorkers' switch

Pianist Harold Dawson's "New Yorkers," currently playing at the New York Hotel, Hull, are shortly to undergo reorganisation. Although the nature of the changes are uncertain at the moment, it is known that they are being made in order to make a special feature of the Clavoline.

Harry Gold and his Pieces of Eight are due at Hull City Hall this Sunday (28th).

### MELODY MAKER INCORPORATING 'RHYTHM'

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## SCOTTISH NEWS: BILL NEIL SIGNS SAM MCKAY ON BASS

BASSIST Alex Bailly, who has left Bill Neil's band at the St. Andrew's Hall Ballroom, Glasgow, has been replaced by Sam McKay, who played with the Neil Group throughout the 1950-51 season.

During the last few months McKay has been playing with bands at the Heads of Ayr Hotel, the Dennistoun Palais and the Berkeley Ballroom.

Saxist Derek Hawkins and pianist George Scott-Henderson have accepted an invitation by Gordon Smillie—whose band tenants Glasgow's Hillpark Tennis Club—for a guest spot at the club on November 3.

Sylvia Dall, the young Huddersfield vocalist who joined the Leslie Douglas Orchestra a few weeks ago for its appearance at Green's Playhouse Ballroom, Glasgow, was again featured with

the band when it played a one-night-stand at the Grand Hall, Kilmarnock, on October 17.

Glasgow pianist Billy Wyner will be guest cabaret artist at the city's Piccadilly Club next week.

The St. Andrew's Hall Ballroom, usually used for the counting of votes during elections, had a musical rather than a political atmosphere last week when Jimmy Reid took an eight-piece orchestra there for the annual Felt and Tarrant dinner and ball.

Pianist Nicky Kidd, who had just finished a summer season at Aberdeen, gave a 15-minute cabaret spot.

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