

Melody Maker

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EVERY FRIDAY - 6d.

INSTRUMENT, RECORD DEALERS HIT BY DRASTIC IMPORT CUTS

GERALDO ADDS 'STAR SAXIST'

U.S. strikers cause British disc hold-up

A BIG shipment of Mantovani's recording of "Charmaine" on the London label has been delayed by a strike of longshoremen on America's East Coast.

Latest news is that the records are actually in New York docks, but cannot be unloaded.

London, intent on marketing the disc while demand is still strong, are having additional copies pressed by RCA Victor at their Indiana and Pennsylvania plants.

According to "The Billboard," American Variety magazine, no method has yet been evolved for the import of London's LP material pressed in England by Decca. During a similar strike several years ago London sent pressings by air.

Trade protests to Government at 'serious blow to industry'

THE music profession is among the first to feel the impact of the Conservative Government's economy drive. The import of musical instruments and records, hitherto unrestricted, is to be drastically curtailed.

Initial reports indicate that a 75 per cent. cut may be expected.

Representatives of the music trade have already voiced strong protests against the Government's action.

The decision to restrict imports, announced by the Chancellor of the Exchequer last week, is given effect by revoking the Open Licences under which the goods concerned have previously been brought in.

Import licences will now be required for gramophone records, wind and percussion instruments, certain stringed instruments (including guitars), accordions, harmonicas, concertinas and melodeons, and parts thereof.

Rudy Williams (tnr.), Clifton Best (gtr.) and Charlie Rice (drs.) complete the outfit.

Pettiford star 6 for Korea, Japan

OSCAR PETTIFORD left San Francisco recently to start a three-months Service tour of Korea and Japan, heading an all-star group which includes J. J. Johnson and Howard McGhee.

Rudy Williams (tnr.), Clifton Best (gtr.) and Charlie Rice (drs.) complete the outfit.

Reeds excepted

Excepted are reeds for wind instruments, and members of the violin family.

This is part of the new Government's plan to make a £130,000,000 cut in imports. £600,000-worth of musical instruments were imported during the

(Continued on page 6)



Temporary "star" acquisition to the Geraldo sax section last week was Hollywood's Fred MacMurray (centre), who joined the band during a dance at the Grand Hotel, Birmingham, after the Royal Film Performance (Replica) on Wednesday (7th). The sax was Fred's means of livelihood before he achieved fame in films.

MEZZROW TOUR OPENS IN PARIS

MEZZ MEZZROW'S band, including Zutty Singleton (drs.) and Lee Collins (tpt.), begins its European tour for the Hot Club of France next Tuesday (20th) with a concert at the Salle Pleyel in Paris.

Then, from November 22 to 28, the band will play in Switzerland—at Lausanne, Geneva, Basle, Zurich and Berne. On November 30, Mezzrow appears in Nancy, and on December 4 at Lille.

With Mezz, Zutty and Collins are former Claude Luter trombonist Mowgli Jospin, pianist Andre Persiani, and tenorman Guy Lafitte.

ARTIE SHAW TAKES WINGS FOR HOME



His British recording plans temporarily shelved, Artie Shaw waits at Heath Row for the plane that took him and Doris Dowling (right) back to the States last Saturday (10th).

Kirchin, Moors in Royal-Lyceum Mecca switch

TWO major dance band moves on the Mecca circuit take place next Monday (19th). Ivor Kirchin and his Band will transfer from the Royal, Tottenham, to the Strand Lyceum, while Matt Moors and his Band will switch from the Lyceum to the Royal.

Ivor, who has been at the Royal for 18 months, spent four years at the Lyceum after the war. He will continue to lead a 12-piece outfit, and will play opposite Oscar Rabin and his Band, who are starring at the Lyceum for the winter season.

Ivor's personnel is: Charlie Rowlands (1st tpt.), Ray Simmonds (2nd tpt.), Leo Cooper (3rd tpt.), Ronnie Cain (1st alto), Sid Kirchin (2nd alto), Arnold Massing (bari., alto.), Wally Stewart (1st tnr.), Sid Wient-

(Continued on page 6)

Doreen Lundy flies back to Rome

Doreen Lundy left Northolt Airport on Wednesday en route for Rome, where she resumes her engagement at the Gicky Club of the famous Rupe Tarpea.

Doreen returned from Rome at the end of September to undertake a number of broadcasts. She goes back to the Gicky with a contract for at least a month.

THIELEMANS ENTERS U.S. AS IMMIGRANT

Toots Thielemans, the Belgian guitar and harmonica expert who appeared at the London Palladium in 1949 with Benny Goodman, is expected in America as an immigrant. He arrives shortly.

Air-band cuts 'merely routine changes'—BBC

SURPRISING BBC moves, announced this week, to cut two "outside" bands from regular air spots in favour of the resident Stanley Black Orchestra and other house bands, have caused consternation among members of the Music Directors' Association.

Only last week-end an Extraordinary General Meeting of the MDA was held to discuss proposals to demand higher rates for musical directors and band-leaders—from the BBC and other bodies.

"Our executive committee has not yet had time to discuss this new BBC decision," MDA secretary Bill Sensier told the "MM" early this week. "But I feel sure they will deplore the whole position."

The moves, ascribed by the lay Press to "economy cuts" after overspending on Festival of Britain programmes, are attributed by the BBC to "routine changes." They affect the

(Continued on page 6)

LOUIS CONSIDERING 'SOLO' VISIT HERE

Louis Armstrong, whose 1950 trip to Europe with his All-Stars was cancelled, is considering a visit here with only Velma Middleton and a pianist.

In any case, he is disbanding his Sextet while acting in MGM's "Glory Alley."

Cliff Ball: a daughter

Cliff Ball, bassist with Kenny Graham's Afro-Cubists, was presented with a daughter on November 1 by his wife, Grace. The child—Cliff's second—is to be named Evelyn.

STARS PITCH IN AT PAXTON BENEFIT



Such was the success of last Monday's Bill Paxton Benefit Ball that two of the many star bandleaders who appeared also volunteered to do duty "on the doors." They were Ken Mackintosh and Cyril Stapleton. (See also page 7.)

A Grand New Waltz

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The wolfish smile of Mr. Parry

HARRY PARRY was handed a date last week by TV (and "date" is the right word for it) that, during the few brief moments that it lasted, made his recent "Music Hall" competing job seem to him just like another everyday chore.

In Friday's "Kaleidoscope" he appeared in the role of Answer To The Maiden's Prayer.

The maiden (or "date," according to which term you prefer) was Joan Kirkpatrick, 20-year-old Hoddesdon (Herts) beauty who had been chosen as the programme's Cover Girl of the week.

Given three wishes by producer Bryan Sears, her first was to meet Harry Parry.

Cursorily dismissing my question "Why?" as irreverent and irrelevant, the gallant Harry wasted no time in answering the summons.

Hastily donning his guaranteed-to-kill white tuxedo, and with a final mirror-rehearsal of his most devastating grin, he quickly hid himself to the Lime Grove studios and in due course viewers saw and heard him regaling the fascinating Joan with the "Indian Love Call" as only a Welsh bard could play it.

Second wish

Not even the fact that Joan's second wish had been to meet the newly appointed Lord Rector of Aberdeen University, Mr. James Keith O'Neill ("Professor Jimmy" to you) Edwards, M.A.

TV by 'SCANNER'

(Cantab.), put Harry off his stroke.

He obligingly helped the "Professor" to treat Joan to Jimmy's own special, patent-applied-for euphonium arrangement of "Twelfth St. Rag."

While it was happening, no one could have appeared to be enjoying himself more than Harry. And no wonder. Even bandleaders don't get the chance of playing wolf with such luscious lambs as Joan Kirkpatrick every day in the week.

... and the reason it was there!



Joan Kirkpatrick

But now that it is all over, and Joan has become no more than a memory who walked off to meet her regular boy friend before Harry had even had time to get her phone number, he is wondering whether it was worth it after all.

He has come to the conclusion that a smile from even such a lovely as Joan can be expensive—now that the price he is having to pay for it is having himself hailed by the members of his band as the safety-pin for TV's Pin-up Girls.

Weird sounds

HOW pianist Winifred Atwell produces some of her weird and wonderful sounds was disclosed when she appeared in TV's "Music Hall" last Saturday.

She has what she calls her "other piano"—a vintage upright with legs that make Betty Grable's look like broomsticks, and a tone that would make even a New Orleans barrelhouse 88-er blush for shame.

Righteous music

Just what it adds to the artistic merit of her playing is highly questionable. But it certainly produces the gin mill quality calculated to make the kids believe that her boogie woogie is the most righteous since Jimmy Yancey.

It is a pity that her over-busy style does not always complete the illusion.

A controversy continues in this week's RADIO COMMENTARY

Maurice Burman answers all his critics . . .

THE chickens, I'm afraid, have come home to roost. For a long time I have been warning that our younger, jazz-hungry generation was being fed with the wrong sort of stuff, and that it might in time come to accept this ersatz as the genuine article.

The letters appearing in the last two issues prove, unfortunately, that the danger has now become a reality, and the only weapon in the hands of my assailants is precisely that imitation of the real thing against which I have been warning them.

Those intolerant youngsters who raise their voices so loudly against me might want to know by what right do I assume to lay the law down to them. I do so by virtue of my associations, both active and passive, with jazz—which go back quite a long way.

My mind goes back to the time when, at the tender age of nine, I heard the Original Dixieland Jazz Band at the Hammersmith Palais, and fell for jazz in a big

way. I formed surely one of our first jazz bands in school, 'way back in 1924.

Later, in my first job with a band of my own at the Weymouth Palais, I incurred the wrath of the management—and the sack!—for playing jazz.

The same thing happened at the Dalston Dance Salon.

A ceaseless battle

For years, as a musician working in such bands as those of Roy Fox, Ambrose and Geraldo, I kept a ceaseless battle going for more jazz to be played, and less commercial music.

More, I formed jazz groups in the bands, which played in coaches, railway trains, darkened stages, dressing rooms—in fact anywhere and any time the boys could get together.

I used to tramp the streets of London at night looking for a place where I could sit in and play; and in very excited company have I found myself on occasion—including, at various

times, Rollini, Fud Livingston, Armstrong, Elizalde and Mel Powell.

The music we played was the type of jazz which you go for today—but in those days it was as daring and new as today's latest Tristano epic.

Apart from drumming, I have for years dabbled with the type of music you profess to love, on both trumpet and cornet (the difference between which Ron Davies thinks I don't know!), not to mention piano.

Why have I mentioned all these facts about myself? It's not by any means to boast, but to prove to you that I have a practical background; and I should like to know if any out of all you letter-writers can begin to match it.

Now for the letters. First, the Mulligan band.

Mick Mulligan is a charming and modest person, with no illusions about his playing—and who, in fact, agreed with many of my remarks regarding amateur bands.

His band was used by Rex Harris in his "Your Music Club" broadcast, which brought forth adverse remarks from me, leading to some of the adverse remarks from you.

Rex himself subsequently appeared to be apologetic about this, as in his letter, printed on November 3, he says: "... An impeccable example by a technically perfect 'jazz' band would have ruined the whole spirit of the programme."

Sour grapes

I don't think that even my bitterest opponents will expect me to answer the mean and petty "sour grapes" allegation of V. L. Aylott.

As for readers Stevens and Giltrap, they fail to substantiate their accusation of incompetence, and I will refer them to the "credentials" I have mentioned earlier on.

To their contention that I am pro-professional and anti-amateur, let me wearily repeat what I have said so often (and, I hope, for the last time) that I am only "pro" good musicianship—be it in the hands of professional or amateur.

Ron Davies, being unable, it seems, to defend Mulligan, falls back on charging me with being incapable of recognising a soprano sax or a cornet. Ronnie may be unaware of the mechanics of reed instruments but I'll let him into a secret.

Many sax players going on to clarinet don't trouble to master, among other things, the entirely different embouchure required

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WHO'S WHERE

(Week commencing November 19)

Graeme BELL'S Australian Band
Tuesday: Kidderminster
Wednesday: Crayford
Friday: Chingford
Saturday: Rugby
Sunday: Cardiff

Tito BURNS' Sextet
Tuesday: Wimbledon
Wednesday: Brighton
Thursday: Reading
Saturday: Swindon

Johnny DANKWORTH Seven
Monday: Keighley
Tuesday: Sheffield
Wednesday: Goole
Thursday: Bradford
Friday: Batley
Saturday: Leeds

Teddy FOSTER and Orchestra
Wednesday: Warrington
Friday: Cambridge
Saturday: Eastbourne
Sunday: Rotherham

Ralph SHARON and Orchestra
Thursday: Brize-Norton
Friday: Southsea
Saturday: Hinckley
Sunday: Dudley

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Ernest Borneman's weekly commentary

One Night Stand

A FEW days ago, at a party given by one of this country's most enthusiastic balletomanes, the conversation turned to a subject that has interested me for a great many years—the similarities in the social origins of Russian ballet and American Negro music.

Serfdom in old Russia was largely responsible for the preservation, if not the very creation, of ballet. The Russian masters encouraged their serfs to dance just as the southern slave owners encouraged their "nigras" to make music. In both cases, and in both countries, the master's motive was, of course, not purely aesthetic; it was, at best, a combination of pleasure in the performance of his nigras and shrewdness in allowing them to do what they so obviously liked to do.

By showing that he enjoyed their performance, he flattered them and short-circuited their inclination to use music as a form of veiled protest and secret communication.

Both the Russian serf and the Negro slave thus obtained in circenses what they lacked in panem—an ideal arrangement as far as the master was concerned, for he did not have to pay for the circenses.

Arnold Haskell, the spiritual father of British ballet, used to

say that the whole Russian theatre, not only the ballet, owed its origin to the serf, and that it maintained its vitality only as long as it stayed a part of the people and did not become an entertainment provided from without.

Thus, in Russia, ballet could not be destroyed as easily as it had been in France; it was armed against artificiality because it could not become the passive instrument of a group of poets.

Steve Race, in his epitaph on Constant Lambert, might have quoted one more passage: that in which Lambert so brilliantly supported this theory by pointing out that Russian music, as well as ballet, had always been—long before the coming of the Soviet régime—a purely proletarian tradition.

And to prove his point, he reminded us that in Russian opera "the most characteristically and movingly national passages are invariably given to the chorus."

Confirmation

Geoffrey Gorer, in his book on African dancing, threw an interesting light on this whole subject by saying that he had found among Africans a much greater sympathy with, and understanding of, Russian music, "particularly of the first half of the 19th century," than of jazz.

I remember another confirmation of this in one of Paul Morand's African travel books, in which he says: "African natives, far from reacting favourably to jazz records, find records of Russian folk songs more exciting and sympathetic."

Gorer explained this oddity by suggesting that there was more resemblance between the social and economic circumstances of the African peasant and the 19th-century Russian serf, than between the African rural Negro and his American big city cousin.

No one, as far as I know, has ever taken American Negro music of the rudimentary character of Alan Lomax's samples in "Trumpets Of The Lord" to Africa. If it had been done, I feel, the result might have been quite different from that obtained by playing samples of unspecified "jazz records."

For it is in the music of the rural American Negro that the real resemblance to that of the rural African Negro lies.

Intelligible

If the music of the 19th-century Russian serf, as highly diluted as it appears on 20th-century gramophone records, holds anything intelligible to the rural African Negro, then the music of the Southern rural community, as preserved in unarranged spirituals, gospel hymns and work songs, should be infinitely more intelligible to him.

Here lies a field of research that none of the anthropologists and musicologists of the new world have yet tackled; obviously, it is the next stage in the study of Afro-American musical relationships.

for this extremely difficult instrument, and hence play in a sax-like manner with a sax tone.

I'm so used to hearing inept clarinet players with tones like sopranos that when a real soprano does appear it's almost automatic to assume it is just another of those sax-toned clarinets.

As for the difference between trumpet and cornet, he's being pedantic—they're both editions of one basic instrument, and differ aurally merely in breadth of tone.

I play them both anyway, Ron. Do you?

It is noticeable that nearly all the letters indulged in personal attacks upon myself, with a complete lack of any constructive remarks to prove their point.

The only attempt in this latter direction, but an abortive one, I'm afraid, came from Denis Byrne, who made himself look rather silly by remarking that the Freddy Clayton band was "practically indistinguishable from 'Jazz For Moderns.'"

May one ask what particular (Continued on page 8, col. 3)

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HENRY KAHN describes an historic session with Mezz Mezzrow and Zutty Singleton

Yes, it was a great jazz night for Paris

PARIS, Tuesday.

ZUTTY SINGLETON and "Bring Down" arrived in Paris last week. Mezzrow had brought over the great percussionist—called by Armstrong "the greatest drummer in the world"—and Zutty himself had brought "Bring Down," his favourite chow.

Mezz and Zutty stepped into the Vieux Colombier at 11.30 on the first night Zutty was in town—and almost started a riot. The drummer was instantly surrounded by fans, poking pieces of paper under his nose and fountain pens into his hand—autograph hunting.

There is no need to describe the atmosphere; it was the usual smoky blue without which Paris jazz would be nothing. Zutty carefully picked his way over hundreds of pairs of spread-out legs, found a table and a bottle of champagne, and then settled down to receive a little well-deserved hero worship.

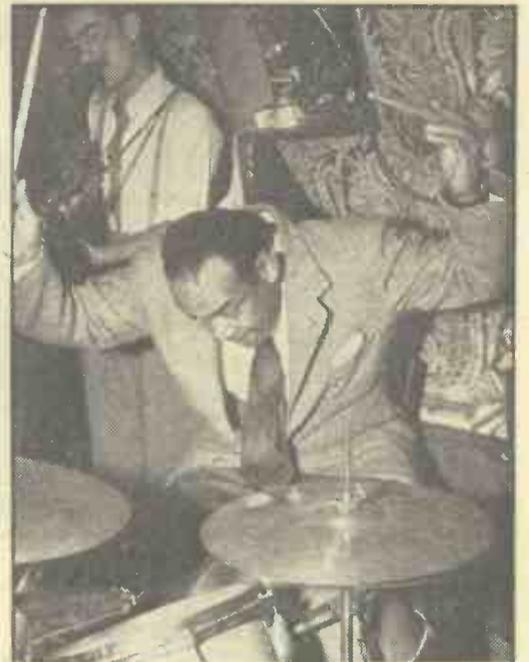
Mezz was waiting

I asked him where he had been playing before he came to Paris and he said: "With Barney Billings in Los Angeles." I asked him when was the last time he was in France and he replied: "During World War I. I was in the Navy then"—and that was just about all I could ask him.

For Mezz had already reached the stand, where Claude Luter was in trim, waiting to roll out "Royal Garden Blues." "Ladies and gentlemen," cried Mezz into the mike. "Tonight we have the world's greatest drummer with us; Zutty Singleton." That almost brought the walls in.



Below, Zutty Singleton introduces himself to the Vieux Colombier by sitting in with the Mezzrow-Luter group for "Royal Garden Blues"



Zutty (left), Hugues Panassie (centre) and Mezz Mezzrow (right) get together over a bottle of champagne when the session is over.

Zutty stood up, bowed, and then took the stand. His sea legs (he had only arrived that day on the Ile de France) still gave him something of a roll, and no doubt he would have liked to sit back and listen for a while.

But the fans refused to take "No" for an answer, and so, amid the clamour, Mezz, Claude Luter and Zutty took us all into the Royal Gardens and the fans squatted on the floor and began rolling their eyes and their shoulders to the music. Zutty offered us four or five numbers, including "Black and Blue," "Sweet Georgia Brown," and "I Ain't Gonna Give Nobody None Of My Jelly Roll."

He plays with a wonderfully steady beat—and some superb hot breaks. You simply have to get up and dance.

All pictures on this page are by Herve Derrien.

When it was all over, Zutty was tremendously enthusiastic. He told me that all this reminded him of his old Chicago days, when jazz still meant something to American youth. "Now Americans doze over jazz," he said.

The combo was good

He thought the Luter combination as good as it could be, and told me that he had never heard two musicians play so happily together as Mezz and Luter. "They just shape each other magnificently. They answer each other smoothly and there is no bumping or boring, no grab for the largest slice of the musical cake," he said.

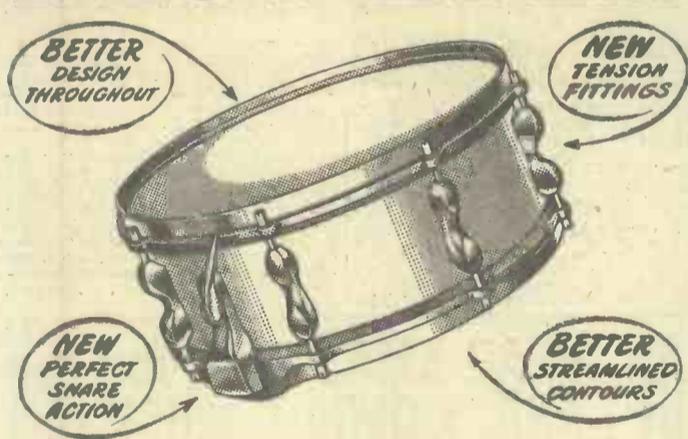
Mezz, by the way, has come to Europe to stay. "I like France," he told me. "It is the most civilised country in the world—and I shall stay here. Naturally I shall return to the States now and again, but my boots will be in Paris."

At the moment he is preparing for his first big concert, which will be followed by a tour organised by Hugues Panassie and the Hot Club de France.



They came to hear Zutty play with Mezz. Most of them are already enthusiastic; some of them reserve their judgment until the first number is over—but they are all happy.

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Round the Clubs with Mike Nevard

THE Morecambe Bay Jazz Club started when two Lancashire jazz fans went to the Festival Hall. The fans were husband and wife—Mary and Jim Foulds—and it all happened like this...

"Until we went to the Festival jazz concerts we were just collectors," writes Mrs. F. "But several people heard we had been to the concerts and called at our Morecambe home to ask what they were like."

"That started a run of record sessions and, eventually, the club."

The club, which has a traditional slant ("The Progressive concert bored us," says Mary), meets Sunday afternoons in the Central Pier lounge. The Riverside Jazz band is resident.

* * *

THE new Terry Brown group, featuring tenor-youth Tubby Hayes, takes the road on Sunday (18th) with an appearance at the Toni Anton Progressive Music Club. (Note the change in name; no "Kenton" now.)

Trumpeter Terry and his boys will play during the club's lunch-time session at the White Lion, Edgware.

Two days later the outfit plays at the Southall Modern Music Club—at the White Hart.

Britain's Top Tunes

THIS list of 20 best-selling songs for the week ended November 10 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1 LONGING FOR YOU (A) Sterling
- 2 TOO YOUNG (A) Sun
- 3 BECAUSE OF YOU (A) .. Dash
- 4 TULIPS AND HEATHER (B) John Fields
- 5 I LOVE THE SUNSHINE OF YOUR SMILE (A) New World
- 6 A BEGGAR IN LOVE (A) Cinephonic
- 7 BELLE, BELLE, MY LIBERTY BELLE (A) Dash
- 8 THE LOVELIEST NIGHT OF THE YEAR (A) Francis Day
- 9 SWEET VIOLETS (A) Morris
- 10 ROSALINE (B) .. Michael Reine
- 11 SHANGHAI (A) . Harms-Connelly
- 12 TOO LATE NOW (A) Dash
- 13 MY TRULY TRULY FAIR (A) Dash
- 14 UNLESS (B) Francis Day
- 15 KENTUCKY WALTZ (A) Southern
- 16 VANITY (A) Sun
- 17 CHRISTOPHER COLUMBUS (A) Campbell Connelly
- 18 BE MY LOVE (A) .. Francis Day
- 19 IF YOU GO (F) Peter Maurice
- 20 LULLABY OF BROADWAY (A) Feldman

A—American; B—British; F—French. (All Copyright Reserved)

DEAN (I'LL ALWAYS LOVE YOU)

Martin

JERRY (BUSYBODY)

and Lewis

The NEW KINGS OF COMEDY

Hal Wallis' PRODUCTION

THE Stoooge

CO-STARRING MARION MARSHALL EDDIE MAYEHOFF POLLY BERGEN

DIRECTED BY NORMAN TAUROG

SCREENPLAY BY FRED F. FINKLEHOFF AND MARTIN RACKIN

ADDITIONAL DIALOGUE BY ELWOOD ULLMAN

FROM A STORY BY FRED F. FINKLEHOFF AND SID SILVERS

A PARAMOUNT PICTURE

LAUGHS! LAUGHS!! LAUGHS!!!

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Pen Portrait by Leonard Feather



Buddy Greco Wardell Gray Benny Goodman

Wardell Gray

ONE of the most original tenor sax men in jazz today; his sound, instead of stemming from the Lester Young-Stan Getz or Coleman Hawkins school, combines elements of both to give him a robust tone and distinctive personality.

Benny Goodman heard him at one of these concerts and brought him to New York in the Spring of 1948. He worked first with the Sextet, then after a few weeks with Basie, rejoined Benny for the big band, and was featured on a number of BG's Capitol records with both the large and the small outfit, notably "Blue Lou," "Undercurrent Blues," etc.

Hines

Born in Oklahoma City 30 years ago, he went to school in Detroit; first musical studies were on clarinet. Worked with lesser-known bands such as Jimmy Rachel and Benny Carew; got his first real break with Earl Hines, whom he joined in 1943 when the band featured a string section, girl vocal quartet, etc.

From late 1949 until a couple of months ago, Gray again worked with Count Basie, and once more alternated between the septet and Count's reorganised big band. With the latter he was featured throughout "Little Pony," one of Basie's 1951 Columbia sides.

This was during the record ban, but after the ban was over, when Hines had a regular swing-style band on the now-defunct ARA records, Wardell cut his first sides. Some of them, though never released in the U.S., came out recently in France on Jazz Selection.

Wardell has made numerous small-band record dates; for Dial he was on the Charlie Parker "Camarillo" session and the Dexter Gordon "Chase" duet; he also made dates for Apollo (with J. C. Heard) and Sittin' In.

Carter

Slim and quiet-mannered, with an unusually small face, he is a popular figure among musicians, and has never tried to popularise himself among the fans by becoming a honker, even though this seems to be mandatory nowadays when playing tenor sax for a jazz concert audience.

Latest news of Wardell was that he had joined Benny Carter's new band.

Notebook of a Modernist

CORRESPONDENT Jack Duarte, of Manchester, raises a neat distinction on the question of Maynard Ferguson. "I share most of your views on the subject of Ferguson," he writes, "but I do not agree that he is devoid of artistry."

by STEVE RACE

FOR some time I wondered whether Race's Rocket should not be awarded to Miss J. E. Coles, who wrote in last week's "MM": "Jazz is not good music; if it were, the BBC would give it more air space."

"What he lacks more than anything else is discrimination. Many times he phrases most sensitively; for instance, in 'What's New,' which he opens with some really lovely playing. Then in the middle he goes stark, staring mad, in such a way that it is hard to believe it is the same man playing."

(with audience) to Hooper-jazz, and the smaller Studio 2 (without audience) to Grant-jazz.

The two meet occasionally, as for instance when a deputation from J. for Mods. sets out—armed to the teeth—for a mid-rehearsal cuppatea, glancing neither to left nor right as it passes the figgy audience queuing on the stairs.

Later on, in the saloon bar of the Grosvenor, diplomatic relations are fully restored, and Beryl Bryden or Freddy Randall may be seen sharing the pint of peace with distinguished Dankworthies and Scottsmen. Like Time, Beer can be a great leveller, too.

"He is an artist, but he is either intoxicated by his own virtuosity or by the money he can make out of such displays."

By now, "The Cellar" (so called because it lies on the first floor) and "The Roof" (one floor higher) are occupied by the cleaning staff, who open the windows wide and—if uninformed opinion is to be believed—collect the cigarette ends for bulk resale in West End clubs.

By the time both studios are locked up for the night, the Figs and Mods have reached a state of mellow tolerance, and are making music together in the Grosvenor.

Cellar v. Roof

"JAZZ for Moderns" continues to occupy the lamb's share of the BBC's jazz time, though by what delicate assessment of public opinion one cannot say. Recent references by John Hooper to "Down here in the cellar" (and by me to "Up here on the roof") have called forth a few enquiries as to just where the BBC's rival jazz clubs meet.

For once their music knows no barriers. New Orleans and Bop City meet without restraint in a great, unfettered polyphony of sound.

"There's an old mill by the stream, Nellie Dean . . ."

The answer is, in Bond Street. The two Aeolian Hall studios are given over to jazz on Saturday afternoons; the large Studio 1

I decided in the end that, since Miss Coles obviously believes her statement, a little gentle explanation might be of more use than a Rocket award.

"Jazz is not good music; if it were, the BBC would give it more air space." Miss Coles's touching belief in BBC logic would hardly be shared by a single BBC employee, great or small. Would she take it further, I wonder, and agree that Billy Mayerl is a better composer than Sibelius? He certainly gets more air time.

Minority appeal

The fact of the matter, Miss Coles, is that minority air time goes not to bad music, but to music with a minority appeal. Strangely enough, the only consistently bad music which the BBC puts out—the entracte, cafe-orchestra stuff which any half-trained fiddle-player can write—finds favour with the vast majority of listeners, and is therefore given more air space than any other kind. Quality doesn't enter into it—only demand.

RACE'S ROCKET goes to BBC announcer Philip Slessor, for attributing last Saturday's broadcast to "Tight-o" Burns. Even in Belgrade they pronounce it "Tee-toe," Philip.

Haleen Rasheed and the other Moslems

Kurt Mohr says Haleen may be GIL FULLER—

I DON'T know who first put forward the idea that the name "Haleen Rasheed" might cover Tadd Dameron's identity, but I first heard of it in Paris last Spring, when Leon Kaba, of Vogue Records, showed me the Walter Fuller personnel on its receipt from Discovery.

only speaks and writes Arabic (I've had a written piece checked by a linguist)—his passport even bears the name Llaquat Ali Salaam.

Among the 16 names (no instruments were given), five were Moslem. We found the instruments played by everyone, except for Haleen, and since a pianist was still missing we concluded that it must be him.

Here is a list of AFM Local 802 (New York) members registered in the Local's directory under their Moslem names only:

We asked Kenny Clarke, a Moslem himself, but he could not help us out about this name.

- Abdallah Ibn Buhaina (Art Blakey, drs.), Mustapha Daleel (tpt.), Abdul Hameed (tmb), Sadik Hakim (pno.), Arleem Kareem (Pinky Williams, alto), Musheed Karweem (Rudy Powell, alto), Gonga Musa (Orlando Wright, tr.), Abdul Salaam (tpt.), Arbdual Salaam (drs.), Llaquat Ali Salaam (Kenny Clarke), Sahib Shehah (Edmund Gregory, alto), Idrees Dawud Ibn Sulleman (Leonard Graham, tpt.).

I doubt that Tadd wanted to hide his identity, since Discovery records do not print the personnels, and even ignore the instruments.

The following are registered under their English names only: Walter Bishop, Jr. (pno.), Ibrahim Ibn Ismail, Howard Bowe (tmb), Sulayman Rasheed), McKinley Dorham (tpt., Abdul Hamid).—Kurt Mohr, Steinering, Basel, Switzerland.

My suggestion is that Haleen Rasheed is Gil Fuller himself. He plays enough piano to have been featured with Dizzy's first big band, so why shouldn't he play with his own band?

—and a reader suggests MILT JACKSON

And, by the way, this Moslem "fad" does not seem a mere craze like wearing berets and goatees. Kenny Clarke, for instance, not

MUSIC in the MAKING

EDITED BY MIKE NEVARO

BELLSON—DUKE RECORDS

THE first Ellington records to be released here with Louie Bellson on drums will be available within a few weeks. They are six sides by Duke Ellington and the Coronets—a unit from Duke's big band—featuring other ex-Harry James men Willie Smith and Juan Tizol.

The sides will be on Vogue. Duke on piano, Cat Anderson (tpt.), Paul Gonsalvez (tr.), and Wendell Marshall (bass) complete the line-up for "The Happening," "Cat Walk," "Moonlight Flesta" and "She."

For "Caravan," Billy Strayhorn on organ replaces Cat Anderson, while on the sixth side, "Indian Summer," personnel comprises Smith (alto), Britt Woodman, Quentin Jackson, Tizol (tmb.), Ellington, Strayhorn (pnos.), Marshall (bass), Bellson (drs.).

OTHER releases in the current "Vogue" supplement include two sides by the Herbie Steward Quartet.

Herbie, a much under-rated tenorman, is supported by Dick Hyman (pno.), Mert Oliver (bass) and Don Lamond (drs.). Titles are "My Last Affair" and "My Baby Just Cares For Me."

ESQUIRE recorded four more sides by the Johnny Dankworth Seven last week. Two give vocalist Cleo Laine her record debut—"Mr. and Mississippi" and "Lush Life." They will be released next month.

The other titles, due for January release, are "Allen's Alley" and "Strictly Confidential."

LEE KONITZ and Tyree Glenn will appear with Swedish alto star Arne Domnerus and his Orchestra when they arrive in Stockholm next Monday.

This first concert—at the Stockholm Concert Hall—will also feature Bengt Hallberg's Quartet and vocalist Sonya Hedenbratt.

Sonya visited Britain recently as guest of the Scandinavian Airlines system and is described by Swedish correspondent Sven G. Winquist as "sensational."

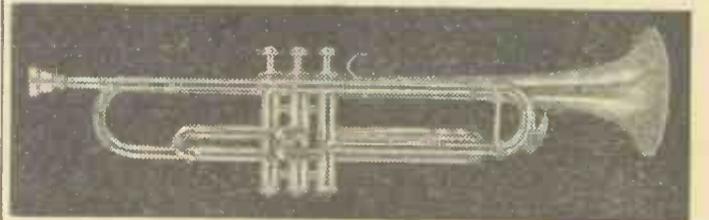
During the week, Konitz, Glenn and the Domnerus band will visit Orebro, Gothenburg, Oslo, Helsingborg and Copenhagen.

THERE has been much discussion in these columns lately as to the identity of Haleen Rasheed, listed as pianist on the English Vogue release of "Mean To Me"/"The Scene Changes."

I state with certainty that the pianist is Milt Jackson, who also plays vibes on the record.

This opinion is backed up by the fact that there are no piano chords behind Jackson's vibes solo, and also by the characteristic piano chords of Jackson heard on the record and easily identified by comparison with other discs on which he plays piano.—Derek M. Coleman, London, S.W.15.

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These new sides by Kenny Baker are delightful

Kenny Baker rehearses the band which made the discs reviewed here. Left to right: Kenny, Pete Bray, Dave Milne, Vic Ash, Allen Macdonald, Tubby Hayes, Jimmy Skidmore.



KENNY BAKER AND HIS BAND
****I Can't Get Started With You (Vernon Duke, Ira Gershwin) (Parlophone CE13516)
****I Only Have Eyes For You (Dubin, Warren) (Parlophone CE13515) (Parlophone R3452—5s. 4½d.)
Baker (tpt.), Vic Ash (alto, clt.), Jimmy Skidmore, Tubby Hayes (trns.), Dave Milne (pno.), Allen Macdonald (bass), Pete Bray (drs.), 24/7/1951. London.

THESE are the first records by Kenny Baker with his own band, which he formed earlier this year.

In view of my recent dig at Parlophone for not giving some of our modern-style combos a place in their "Rhythm-Style" series, now that they no longer have any American bands available for it, let me be the first to congratulate them on having taken on Kenny.

His records are really delightful. On both sides he plays magnificent trumpet.

It is emotionally uninhibited almost to the point of effusiveness, and it sounds none the less so because of his full, luscious tone. But unlike certain others, on both sides of the Atlantic, of whom the same could be said, Kenny has a sense of jazz that always saves his emotionalism from sounding cloying or insincere.

There is, however, much more to these sides than just Kenny's trumpet playing.

Arrangements

The arrangements—both by Kenny himself—are quite a revelation in how to write in the modern manner, and yet keep the music melodic in anybody's sense of the word.

And the band plays them with something more than mere competence. There is an understanding that must have warmed Kenny's heart.

One finds it in the solos as well as in the ensemble.

For instance, Jimmy Skidmore's sudden passionate outburst in the fourth bar of his solo in "Eyes." It infuses exactly the right electrifying touch into what is otherwise primarily a coaxingly melodic passage.

On the same side there is also some nice clarinet by Vic Ash, and pianist Dave Milne, adds to the enticement of "Can't Get Started" with a solo that is none the less tasteful and appropriate because it is in the bop idiom.

This is the best record of the

EDGAR JACKSON'S RECORD REVIEWS

number since Bunny Berigan's famous 1937 version on HMV C2939.

DIZZY GILLESPIE PLAYS, JOHNNY RICHARDS CONDUCTS

****Swing Low, Sweet Chariot (W. B. Mourant. Arr. Richards) (Am. Discovery D385)

***Interlude In C (Rachmaninoff) (Am. Discovery D392) (Vogue V2040—6s.)

385—Gillespie (tpt.) with Johnny Richards directing Phil Shuken (alto-flute), Haskell Isenhueth (flute), Harry Steinfield (oboe), Shirley Thompson (bassoon), Henry Coker, Richard Kenny, Harold Smith (trbns.), John Graas (french horn), Misha Russell, Henry Hill, Jack Shulman, Felix Slatkin, Walter Edelslein, Victor Arno, Harry Bluestone, Sidney Brokov, John Quadre (vlins.), Eleanor Slatkin, Cy Bernard (cellos), Barbara Whitney (harp), Paul Smith (pno.), Jack Cascales (bass), Charles Wright (drs.), Carlos Vidal (bongoes). 31/10/1950. USA.

392—Same personnel. 1/11/1950. USA.

THESE are two more of the eight sides from the Dizzy Gillespie-Johnny Richards sessions from which we have already had "What Is There To Say?" "Million Dollar Baby," "On The Alamo" and "Lullaby Of The Leaves," on Vogue V2001 and V2002, reviewed 23/6/51.

For the benefit of those who may not yet have heard any of them, I should explain that the idea was to feature Dizzy with a "concert" instrumentation, in much the same way as Charlie Parker was featured in the unissued here (but much discussed in America) "Charlie Parker With Strings" recordings.

Although it all turned out to be rather more in the nature of a compromise between Bop City and Hollywood than an epoch-making fusion of *le jazz* and legit., at any rate Dizz and the Richards menage gave good accounts of themselves according to their respective lights—and at least they provided us with a new sound and something new to argue about.

These latest releases follow

much the same general trend of their predecessors. But they have some new points of interest.

In "Chariot" Dizzy adopts a new role—that of vocalist.

The unison chanting by the band does not mean much. But on his own Dizz, sounding not unlike Louis, is completely effective and charming.

Also in between the vocal parts he plays some of his more restrained and artistically notable trumpet, and the Richards group manages to ride comfortably behind him.

"Interlude In C"—which includes more of Dizzy's more thoughtful trumpet—is the best-known theme from the Rachmaninoff "Concerto No. 2 In C Minor (Op. 18)."

Did I hear someone again murmuring something about jazzing the classics?

With which impertinent query we can leave for the moment Mr. John Birks Gillespie.

But not this jazz with strings innovation!

Another exponent of it has arrived on the scene—none other than Mr. G.'s ex-satellite James Moody, in:

JAMES MOODY WITH STRINGS

***Cherokee (Ray Noble) (Swedish Metronome MR-211-A)

***Pennies From Heaven (Johnston, Burke) (Swedish Metronome MR-219-A) (Esquire 10-165—6s. 5½d.)

Moody (trn.), Rolf Larson (pno.), Gunnar Almstedt (bass), Andrew Burman (drs.), six strings and harp. 21/1/1951. USA.

THE idea—dare I suggest inspired by the Gillespie and Parker recordings?—seems to have hit Moody when he was in Sweden last January.



KENNY BAKER

How criticism should be accepted...

I NOTICED in the last two issues of the "MM" that everybody seems to be jumping on your Radio Critic, Maurice Burman.

It seems to me unfair that people who give public performances should resent criticism; after all, a critic is there to criticise.

In the past, I have had some very severe criticism from Mr. Burman, and resented it; but on listening to my recordings, I found that he was usually 65 per cent. right.

During the last three years a certain BBC official criticised my work, and I always resented it. However, at the last meeting, I asked for suggestions, which he gave to me.

On studying what was said, I decided to give his way a trial, and found, to my amazement, that I have had nothing but praise from all sections of the public since accepting his advice and criticism.

Consequently, from now on I listen and take a good deal of notice of things said about me, particularly the bad points.

In conclusion, may I suggest that the critic who gives an unbiased opinion does good to the profession as a whole. Although we do not like it, it is advisable to sit down, study what has been said and, if necessary, ask for alternative suggestions—that is, of course, if we have any ambitions to do things which will generally be accepted!—Teddy Foster, London, N.W.8.



Melody Maker Mailbag

them I will give their views every consideration.

If these critical letters make for better jazz, then they will not have been written in vain.—Freddy Clayton, London, N.W.6.

NOW FREDDY GETS A HAND FROM A READER! FREDDY CLAYTON'S "Jazz Club" broadcast was excellent; the band played in a relaxed and musicianly manner, with plenty of beat, and Freddy's trumpet playing was superb.

I suspect that the writers of the letters condemning it are purists who only appreciate basic New Orleans style.

As the music of Freddy Clayton hardly came into that category, it did not appeal to them.

There is an all-too-prevalent assumption in these days that, to be worthwhile, jazz must fall into one of two categories: (a) the traditional New Orleans form, the older the better; and (b) out-and-out bop.

In my opinion it is high time this ridiculous theory was abolished, and John Hooper, by presenting the Clayton session, the Ted Heath programme on the Duke and the tribute to Danny Polo, has made three good moves towards achieving that end.—Brian Gidwell, Staines, Middx.

THAT MYSTERIOUS MR. FISCHER AGAIN

WITH reference to John Law's letter concerning the credit given to Carl Fischer on the label of Frankie Laine's Columbia recordings ("MM," 27/10/51), page one of the same issue of the "MM" may provide a clue.

Referring to Laine's forthcoming Variety appearance in this country, the phrase "... Laine, along with his well-known pianist, Carl Fischer ..."

Further, many of Laine's earlier Mercury recordings featured Fischer's orchestra, four of the six sides issued here (Brunswick

03955 and Oriole CB1052) included.

Presumably the two transferred to Columbia together, and part of the contract provided for label credits for Mr. Fischer.—R. C. Pucknell, Lingfield, Surrey.

OUR THANKS TO ERNEST BORNEMAN

THE facts which Ernest Borneman discloses in his article ("MM," 3/11/51) must have come as a rude shock to many of his readers.

We are all indebted to him, and to the "MM" for so forthrightly printing these unpleasant facts, and we express the hope, which must be shared by the vast majority of your readers, that the entertainment profession of this country will never have to labour under such an incubus.—Maurice Burman, Jack Nathan, London, N.W.1.

TECHNICAL FAULTS AND THE PRIVATE LABELS

MAY we say how much we agree with Edgar Jackson's record review feature ("Is the record good or bad?" "MM" 20/10/51). But the example with a specific technical fault given was recorded by an independent label, giving quite erroneously and, we think, unintended by Mr. Jackson, an indictment of independent labels and the studios recording them.

Most of the independent studios have equipment and technicians on a par with major studios and produce sometimes, may we say it quite humbly, superior records in the mainly specialised field for which they are recording.

We agree that there are some studios here and in America where technical standards which make a good disc are not a *sine qua non*, and more power to Mr. Jackson's elbow if he can bring it home to them via a band review and consequent drop in sales, or vice versa.—John Cape (Technical Manager, Universal Programmes Corporation, Ltd.), London, W.1.

THE OLD AND THE NEW—NO CRITICISM INTENDED

MAURICE BURMAN accuses me of "boosting up the old" in my script for Joe Muddel's "Jazz for Moderns" broadcast (reviewed by Mr. Burman last week).

May I state that any comparison between old and new groups in my scripts refers to *styles* and *sounds* only—and no criticism of any person is in any way whatever implied or intended.

My privilege and pleasure is to "sell" jazz music and musicians to the public, and this I shall continue to do to the best of my humble ability.—Tony Hall, Studio 51, London, W.C.2.

He approached it somewhat tentatively. These sides as typical Moody combo swing, much as we have heard it from his Cool Cats, plus some fiddles used in a way that suggests they might almost have been added as an afterthought.

However, they play nicely, with good bite, as well as giving a new coloration to Moody's moody, quasi-bop tenor.

Also worthy of special mention is Rolf Larson. Here is a pianist who knows how to use the bop idiom sensibly and tastefully, and whose smooth touch does nothing to conceal a nice sense of jazz feeling.

But it was not long before Moody apparently came to the conclusion that he should follow out the Gillespie and Parker idea rather more ambitiously by adding some woodwind to the strings, and the following July he produced, in Paris:

JAMES MOODY, HIS STRINGS AND RHYTHM

**Bedelia (Michael Pan. Arr. André Hodeir) (Fr. Vogue 51v4056)

**Jackie, My Little Cat (Michelot. Arr. Laurence) (Fr. Vogue 51v4061) (Vogue V2056—6s.)

**Aimez Comme Je T'aime (Love Me As I Do You) (Giraud, Lucchesi. Arr. Hodeir) (Fr. Vogue 51v4055)

**Chanter Pour Toi (A Song For You) (Hodeir, Niemas, Francis) (Fr. Vogue 51v4059) (Vogue V2057—6s.)

**Autumn Leaves (Prevert, Kosma. Arr. Hodeir) (Fr. Vogue 51v4057)

**Une Boucle Blonde (A Curly-headed Blonde) (Dutailly) (Fr. Vogue 51v4060) (Vogue V2058—6s.)

**September Serenade (Gillespie, Williams. Arr. Hodeir) (Fr. Vogue 51v4062)

**Si Jolie (So Lovely) (Gerard, Marnay. Arr. Hodeir) (Fr. Vogue 51v4058) (Vogue V2059—6s.)

Moody (alto, trn.) with André Hodeir (conductor), Max Porret (flute), Robert Jeannotot (hautbois), Henri Bellicourt (clt., bass-clt.), Rene

Reumont (french horn), Lionel Gail, Jean Gaunet, Charles Vaudevoir, Marcel Beaujoan (vlins.), Robert Jadoux, Guy Rogne (cellos), Bernard Gallais (harp), Raymond Fol (pno.), Pierre Michelot (bass), Pierre Lemarchand (drs.), Pepito Riebe (bongoes). 13/7/1951. Paris.

WITH six strings and three woodwind—not to mention also a french horn, harp and bongoes—now added to the conventional rhythm section, Moody had to go in for something very much more comprehensive in the way of arrangement, and a counterpart of Dizzy's associate, Johnny Richards, was found in the person of André Hodeir.

Hodeir certainly wasn't slow in cottoning-on to the Richards' pattern.

But whether his incorporation added anything to what Richards had to say, or even resulted in any improvement on Moody's earlier sides with just strings, is open to argument.

Most of the numbers are slowish ballads treated accordingly. The arrangements, typical of the modern, light French school, are tuneful and musicianly, and Moody, playing alto in most of them, contrives to combine the modern jazz character with the sentimental and somewhat effusive approach necessitated by the nature of the tunes and the quasi-concert treatments.

Unfortunately, the rest of the group does not follow suit.

The French musicians play competently. But they don't ride. Most of them, particularly the plodding drummer, sound like what they probably are—a collection of "long-hairs"—and they seldom get much nearer to swinging than just playing in tempo.

And they don't always do that. Parts of some of the arrangements (e.g. "Autumn") are in *ad lib.* tempo.

However, if you like the kind of thing you might do worse than give Mr. Moody, his Strings and Rhythm a trial.

The starrings are based mainly on the understanding of jazz shown in the arrangements and the performances. Simply as light music, the records probably rate rather higher.

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Three Leaders leave for Overseas



Before boarding the stratocruiser for her recent trip to New York, Ivy Benson pauses to show her camel mascot to BOAC receptionist Audrey Straight. The mascot was presented to Ivy when entertaining troops at Tel-el-Kebir during the war.



On the eve of his departure for South Africa last week, Henry Hall discussed Dominion theatrical conditions with South African-born Harry Rabinowitz. Harry has been MD of "London Melody," presented by Claude Langdon and Henry Hall.

LESLIE BAKER WEDS SINGER JOYCE CLARK

VIOLINIST-LEADER Leslie Baker and his vocalist Joyce Clark were married at Kensington Register Office on November 8.

Friends who attended to wish the couple good luck included BBC producer Leslie Bridgmont, music publisher Stan Bradbury and agents Bill Elliott and Guy Lane.

Directly after the reception at the Georgian Club, Mayfair, Leslie and Joyce hurried to Folkestone, where they were appearing at the Police Ball the same evening.

Broadcasting on Wednesday (14th), Leslie introduced a violin solo he has written and dedicated to his wife, entitled "Jump For Joy." Announcing it, the couple referred to their recent wedding.

Conductor-composer Ray Martin left for five weeks in the U.S. on

November 7. This "MM" photo shows Ray being seen off by singer Teddy Johnson (left) and Columbia recording chiefs Norman Newell and Leonard Smith.

Leslie is broadcasting again with his band on November 22, in "Music While You Work," at 3.45 p.m.

Matt Heft appointed FD & H executive

Famous pianist-accompanist Matt Heft took charge of Messrs. Francis, Day and Hunter's professional department as from last Monday. Matt has been connected with the firm's exploitation department for the past year.

Bert Corri, who has been with Messrs. FD and H for 25 years, remains as Orchestral Manager, and will now assist with exploitation duties as well.

Peter Daniels, late of Messrs. Chappells, joins Matt Heft's department as from next Monday.

This Miller band goes modern

Holland's Miller Sextet has launched out on a new modern policy, and started a tour of Germany last month with a reformed personnel. "MM" Dutch Correspondent Anton Kop, Jr., writes:

Ab de Molenaar, who leads the group on guitar, has been one of the most popular Dutch leaders since he formed his present band in the early war days.

His principal aim has always been to have a commercial group, playing good music. And it may safely be said that he has always succeeded in this respect.

Personnel of the new Sextet includes Harry Verbeke (tr.), Kees Smal (alto, cl., pno.), Coen van Nassou (vibes, pno.) and Paul Schwippert (bass).

Vocalist is Sanny Day, who appeared in Britain with the Johnny Meyer Sextet last year.

Ralfini stays on

Bandleader Jan Ralfini has denied statements to the effect that he will be spending the summer at the Cliffs Bandstand, Southend.

Although selected for the job by the Southend Council, Jan has decided to remain at the Orchid Ballroom, Purley, where he has played since April.

Trade hit by import cuts

(Continued from page 1) first nine months of this year. The corresponding figure for the same period last year was £260,000.

Mr. Chas. E. Timms, Organising Secretary of the Association of Musical Instrument Industries, which claims to represent 100 per cent. of the manufacturing and wholesale distribution trade of this country, told the MELODY MAKER:

85 per cent. exported
"Before the war, 95 per cent. of musical instruments were imported. With the development of the manufacturing industry in this country, the total is less today. But 85 per cent. of our output must be exported.

"These new restrictions will therefore prove a great blow. Those who play piano accordions and harmonicas will be the people most seriously affected."

A spokesman of the Music Trades Association, which represents 600 dealers, said:

"Of course we are protesting against these restrictions. But one must not lose sight of the over-riding national interest in these difficult times."

Doug Whitton, of the Vogue Record Shop, which specialises in the import of jazz on French labels, said:

EDDIE THOMPSON 3 AT SUGAR HILL

Pianist Eddie Thompson, whose jazz group aired in "Jazz for Moderns" on Saturday, is now leading a trio at the Sugar Hill Club in Duke-street, W.

Guitarist Bobby Corum and bassist Ronnie Stone complete the "Sugar Hill Mob."

Eddie himself doubles the Sunset Club in Carnaby-street, where he plays with the Pete Pitterson outfit.

Stapleton TV series may take place of monthly band show

Loss Ork in December spot

WHAT may be the last for some weeks of TV's monthly dance band features takes place on December 12, and spotlights Joe Loss and his Orchestra (writes "Scanner").

The new monthly "Hit Parade" series, starring Cyril Stapleton and his Orchestra, is due to commence on January 14 (as exclusively announced in the "MM" on September 1), and it may be impossible to find vacant dates for another dance band programme during its continuance. The Stapleton Orchestra will be augmented to 30 for this production.

Next Monday night, Eric Winston and his Orchestra will be seen in an informal TV offering entitled "Summer Camp," with the boys in summer attire beside a swimming pool. More time will be given to featuring the band, since outside acts have been restricted to comedian Harry Secombe and the Butlin American Square Dancers.

Josh and Beverly

Topping the bill in Richard Afton's "Top-Hat Rendezvous" tomorrow (Saturday) will be famous U.S. folk-singer Josh White and his 12-year-old daughter Beverly. This will be Beverly's first TV date in this country. The Beverly Sisters will also be in the programme.

The Ray Ellington Quartet and the Malcolm Mitchell Trio will continue to alternate in "The Eric Barker Half Hour" until the series finishes in January.

ISLAND REVERIE



"It ought to be mine now," sighs Stanley Black trumpet George White, as he ruefully surveys the repaired island indicator in Finchley-road which he had demolished in a car accident on May 24 last. The bill, just presented, was for £24!

Stapleton 21 prepare for Scottish tour

CYRIL STAPLETON takes his new 21-piece orchestra on its first visit to Scotland next Tuesday (20th) for a short-series of one-nighters. The band, with featured artist Carl Barribeau, opens its tour at the Eldorado Ballroom, Leith, where Carl was for two years resident leader.

From Leith, the band goes to Aberdeen, Inverness and Falkirk, returning on the 24th to the Eldorado.

Week-end engagements preceding the tour include an appearance at the Royal Star, Maidstone, tomorrow night (Saturday).

On Sunday, the band pre-records a "Variety Bandbox" broadcast, and on Monday undertakes a "live" airing (11.15-11.45 a.m., L.).

Indian bands hit by prohibition

Prohibition has forced many hotels and clubs in Bombay to dispense with their dance bands, according to Scottish drummer-writer Ian Miller.

Ian has just returned from India, and reports that among bands forced to reduce their size is that of saxist Mickey Correa, leader at the Taj Mahal Hotel.

Mickey's band included, in the past, guitarist Ike Isaacs and vocalist Charles Judah. At present, it occasionally features singer Molly O'Connor, who spent some time in England.

Ian Miller will shortly be visiting Hong Kong, Colombo, Penang and Singapore.

MECCA SWITCH

(Continued from page 1) stiene (2nd tr.), Bert Quarumby (pno., arr.), Hughie Waite (bass), Derrick Fairbrass (drs.) and Eileen Roden (vel).

Leader Matt Moors, who plays violin, is recruiting three further violinists—all girls—to augment his band for his date at the Royal. The matter is so urgent that Matt wishes to issue an SOS at once for competent girl violinists—preferably those also able to sing—to contact him immediately. He will hold an audition at the Lyceum on Saturday at 11.30 a.m.

Matt Moors, who has spent 12 years with Mecca, takes the stand at the Royal with a 13-piece band. It is being given the title of Matt Moors and his New Ballroom Orchestra.

The outfit supporting him there will be led by bassist-vocalist Arthur Dimery, with Jackie Emblow (acc., pno.), Eric McDermott (drs., vibes, pno.) and Victor Jaques (ele. gr.).

Emblow was with Dimery in the Melfi Trio; McDermott was until recently with Harry Margolis, at the Lyceum; and Jaques comes from Raymond's Pigalle Quartet, at the Allegro, W.

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ESSOLDO PENGES

Commencing at 7.45 p.m.

JOE DANIELS and his Jazz Group

Leslie Kettle back in Denmark Street

THE opening of the Transatlantic Music Co., under the auspices of Harry Parr Davies, marks the return to the music business of Leslie Kettle.

Leslie was for many years on the professional staff of Messrs. Chappells. Later, when his friends, George Melachrino, Ted Heath and Eric Robinson formed Music Artistes, he joined forces with them as general manager.

Now, with offices at 23, Denmark-street, Leslie Kettle makes his bow in this new connection with an American song, released this week-end, entitled "There She Goes," which has been recorded by Percy Faith on Columbia and Robert Q. Lewis on MGM.

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THE PROFESSION PAYS TRIBUTE TO BILL PAXTON



Relaxing between sessions at Wimbledon Palais—Teddy Foster, Vic Lewis and Mrs. Lewis. Both leaders made outstanding contributions, with their orchestras and singers, to the evening's programme of music.

This group of stars shows (l. to r.) tenorists Ronnie Scott and Pete King, saxist-leader David Ede, and drummer-leaders Joe Daniels and Jack Parnell. Jack made a fine solo contribution.

Five aces at the Ball—l. to r. seated, Lita Roza, film-star Lana Morris, and vocalist-publisher Johnny Johnston. At rear, Les Perrin—who did a great organising job—and Dickie Valentine.

SEVEN nationally famous dance bands and a host of musical stars played to nearly three thousand people at Wimbledon Palais on Monday in one of the most brilliant functions seen in years.

Their efforts raised over £400 as a tribute to the late Bill Paxton.

Cyril Stapleton, Teddy Foster, Ralph Sharon, Vic Lewis, Johnny Dankworth and Joe Daniels, with their bands and vocalists, all gave their services and put over a scintillating show, as did Ken Mackintosh's house band.

Several of them also organised collections of their own to swell the fund which had been given so grand a start by the thousands of musicians and fans who made the trek to Wimbledon.

Film and stage star Lana Morris presented raffle prizes, while Lita Roza headed a bevy of singers responsible for raising a worthy sum by the sale of raffle tickets. "Jazz for Moderns" compères Steve Race and Tony Hall emceed the Ball.

New drummer joins Sid Phillips Ork

MICHAEL NICHOLSON, drummer with Sid Phillips for 16 months, leaves the band on Saturday week (24th).

His successor, whose first engagement with the band will be a private dance at the Savoy Hotel, London, on November 25, is John Blanchard.

Before joining Sid, Michael played for Hedley Ward at Birmingham and Bing Stern at Ilford. John, a pupil of drummer Max Abrams, has played for several years for pianist-leader Peggy Poulton at the Clarendon Restaurant, Hammersmith.

Sid Phillips and his Band, the Malcolm Mitchell Trio and the Stargazers entertained a packed house at the Trocadero, Elephant and Castle, on Sunday.

Among the crowd waiting to greet them at the stage door after the show was one youth who collared Sid Phillips to tell him: "You did such a good show, we put your tyres back."

Howard Baker seeks bands, musicians

London gig king Howard Baker has so many dates for New Year's Eve that his own extensive organisation will be stretched to the utmost, and he will be able to book various freelance bands and musicians.

Howard needs the services of several 4-5 piece outfits, both straight and dance, on December 31. He can be contacted at 26, Charing Cross-road, London, W.C.2, or at 69, Glenwood-gardens, Ilford, Essex.

CONTACT MEN HOLD ANNUAL MEETING

The Annual General Meeting of the Music Publishers' Contact Personnel Association takes place next Monday (19th), at Feldman's Theatre, 125, Shaftesbury-avenue, W.C.2. The meeting is timed for 6 p.m.

Items on the agenda include the election of officers to serve for the following year.

Hugues Panassie

On November 10, a picture showing Hugues Panassie of the Hot Club of France was stated to be of Charles Delaunay of the Hot Club of Paris. We very much regret any inconvenience this inaccuracy may have caused.

BOB DUFFY JOINS ELLINGTON FOUR



Bassist Bob Duffy, who joins the Ray Ellington Quartet on November 26, makes his first appearance with the group two days later at the Ritz, Manchester.

Colville to 'guest' at Hammersmith

Bandleader Norton Colville is taking over the Monday "guest" appearances at the Hammersmith Palais, commencing next Monday (19th).

He will feature a presentation to be known as "Norton Colville Calling All Dancers," which will consist of a strict-tempo non-vocal programme played by his 14-piece band.

Both Colville and his wife, Sall Lobel, are well known in the dancing world. Norton as a teacher and examiner and Sall as a ballet expert.

INTERNATIONAL ACCORDION STARS



Winning contestants in last Saturday's Accordion Festival of Britain at the Royal Festival Hall face the camera—l. to r.: 17-year-old Louis Corchia (France) winner of the World Trophy; Moreno Volpini (Italy) second, and Roger Maniet (Belgium) third. At rear is Adrian Dante, President of the British Association of Accordionists, which sponsored the event.

Charlie Creath riverboat band pioneer, dies

THE death is reported from Chicago of cornettist Charlie Creath, a St. Louis musician and one of the riverboat band pioneers. Creath, who had been ill for several years, died on October 23 at the age of 53.

Creath was leading his own group as early as 1914, and he soon became one of the most influential of the Mound City jazzmen.

Blues specialist

Besides cornet, he played alto and soprano saxophones and piano accordion, and won fame as a multi-instrumentalist and leader of a band that specialised in blues.

For a time Creath worked with Doc Cooke in Chicago, and during the thirties he and the late Fate Marable had a band together that played on the Mississippi riverboat "St. Paul."

Among the men who worked with Creath were Zutty Singleton, Pops Foster, Tommy Ladnier and Dewey Jackson. Zutty married Charlie's sister, Margie, who at one time played piano in the orchestra.

Creath remained active as a band promoter for years after his health forced him to give up playing, but in the mid-forties he found employment in Chicago as supervisor of an industrial plant.

His only records were 12 sides made in 1924-27 for the Okeh label, none of which has been released in Britain.

Changes in Tatum and Norvo Trios

Changes have taken place in two top-line American trios—those of Art Tatum and Red Norvo.

Bassist Charlie Mingus has left Norvo after almost two years; Clyde Lombardi is departing temporarily.

A guitar change in the Tatum trio brings in Everett Barksdale in place of Johnny Collins.

TITO'S FAREWELL

The Tito Burns Sextet will add strings again for its broadcast on November 26. The following day, Tito, Terry Devon and the boys leave for their Mediterranean tour.

SPECIAL XMAS ISSUE

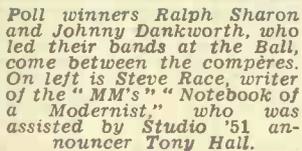
December 15. 24 pages To BAND LEADERS, CABARET ARTISTS, CLUBS, AGENCIES, TUITION SPECIALISTS, etc.

Christmas Greetings

Following our announcement in last week's issue, reservations are now being received for inclusion in the above very popular feature. At prices ranging from £5 to £10.10.0, we are booking space in specially designed composite pages, to display advertisers' seasonable announcements in a most attractive manner. Larger spaces are also available on ordinary pages up to £12. For the convenience of intending advertisers we have arranged that callers may see a plan at our Advertisement Offices, 96, Long Acre, and at the Editorial Dept., 189, High Holborn, W.C. This facility is also available at our Manchester office, 2-4, Oxford Road, Manchester, 1.

To prevent disappointment, advertisers should let us have their requirements without delay. The closing date for copy is Dec. 1st, but we may be obliged to close earlier if the present brisk demand for space is maintained.

Orders by post will receive prompt attention, and should be addressed to the Advertisement Manager, Dept. X.G., 96, Long Acre, London, W.C.2.



Poll winners Ralph Sharon and Johnny Dankworth, who led their bands at the Ball, come between the compères. On left is Steve Race, writer of the "MM's" "Notebook of a Modernist," who was assisted by Studio '51 announcer Tony Hall.

Leader trumpet Joe Parker dies

THE MELODY MAKER regrets to announce the death, on November 4, of trumpet-player Arthur George (Joe) Parker.

Taken suddenly ill with internal trouble at his home in South London, he died in St. James's Hospital, Balham.

Joe had been in the profession for over 20 years and had been playing for Harry Leader at the Astoria, Charing Cross-road, for five years. He was also associated with Henry Hall for five years.

He was 49 years of age and leaves a widow and daughter, to whom we extend sincere sympathies.

Joe was cremated at Streatham Vale Crematorium on November 5 and most of his Astoria colleagues attended the service.

HAZEL SCOTT BACK ON CONTINENT

Hazel Scott returned from the States last week for a week's appearance in Paris at the Drap d'Or, probably the chicest niterie in the gay city. She admitted to "MM" Paris Correspondent Henry Kahn that she disliked the cabaret bright lights, and preferred the theatre and concert hall which, she believes, are best for her kind of programme.

Hazel starts her offering with jazz and ends with the classics.

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Technical Page presents IVOR MAIRANTS, writing on Extemporisation for the guitar

JUST over two years ago the last of my series of articles on extemporisation was published in the MELODY MAKER. In these, I spotlight the guitar solos of Charlie Christian, Tony Mattola, Arv Garrison, Oscar Moore and Chuck Wayne (or Charles Jagelka).

I also threw in one of my own efforts with an explanation of the method by which the notes were played.

Since that time I have been told by many guitarists that I have been idle in this sphere for too long. They would like "more, please."

I have also discovered that the examples given were studied by guitar players of all standards, from beginners to well-known professionals.

Furthermore, the articles have found their way into a good many scrapbooks to be used for reference.

As such an interest was taken in these transcriptions, let's ask ourselves why.

Were they studied with the purpose of copying them note for note? I don't think so

Fingering

They were studied for much the same reasons as a musician studies a score—out of general interest; in order to examine the style of a player, his fingering and his method; and because, by utilising these discoveries, it is possible to improve one's own technique and to adapt what has been learnt to other pieces.

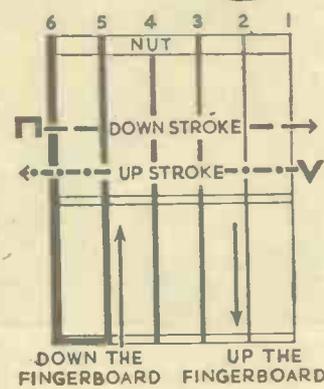
Each player develops a technique based on, among other things, the scales and exercises he practises. Inevitably he will be able to play some more readily than others.

When he extemporises he is supposed to play more freely. But there are limitations imposed by his inventive melodic, aural and technical ability.

That is to say, it is not enough for a player to be able to think of the phrases he wishes to play: he must also have the ability to play the notes which come to his mind.

So we have two main propositions to consider. The first is technical ability; the second, adaptability.

Actually, it is very easy to connect technique and adaptability. Take, for instance, an exercise which I give to pupils when they begin to learn the guitar, and then let me show you how to adapt it as part of an extemporisation on "Lover" by Richard Rodgers.



The first thing a would-be guitarist must learn is how to make both hands work together.

The most effective way of doing this is by making the left hand finger or stop the frets either ascending or descending, and for the plectrum in the right hand to pluck these notes.

This is also the method used for the Spanish guitar, in which the fingers of the right hand take the place of the plectrum. It is used in the Tornega Method by Pascal Roch and Emilio Pujol, who have both written authoritative books on the Spanish guitar.

I mention this because, when I adapted this exercise for plectrum guitar pupils of the first grade, I noticed a quicker technical improvement.

The finger drill commences with the first finger of the left hand stopping the first fret of the sixth string, followed by the second, third and fourth fingers stopping the second, third and fourth frets.

At the same time the plectrum in the right hand starts with a down stroke, followed by an up stroke, continuing alternately down, up, down, up. A down stroke, of course, moves toward the higher strings, and an up stroke is across toward the lower strings (see plan above).

Shift hand
So we have left hand; one, two, three, four fingers; right hand; down, up, down, up. Now shift the hand one fret up the fingerboard and, starting with the fourth finger, play four, three, two, one—continuing down and up with the plectrum.

Proceed up the fingerboard, this time moving the first finger to the third fret and using alternate down and up strokes. When you reach F with the fourth finger on the thirteenth fret of the sixth string, shift one fret down so that fourth finger now stops the E on the twelfth fret, the third finger E flat, the second D, and the first D flat. Then move the first finger down one semi-tone to C, and continue with the second, third and fourth fingers stopping C sharp, D and E flat respectively.

Continue descending as in Exercise 1 and you reach low F. Now repeat the process on the fifth, fourth, third, second and first strings as written.

It may seem strange that, after noting that I was going to give examples of leading guitar soloists, I went on to explain the drab details of finger drill. Don't worry, though. In this case the sugar comes after the pill, just as the concerto is the culmination of hard sloggng at exercises.

This is where you find out how to adapt the exercise to extemporisation, elementary though the exercise is. To illustrate, I have written out 16 bars that I sometimes play in one of the Gerardo band's arrangements (Ex. 3). This sounds effective at a very fast tempo.

You may complain that what is possible for the skilled player cannot be played by you at this stage. Well, there might be some truth in this, but it must be accepted that a correct method of practice will soon eliminate the technical restrictions imposed by tempo.

As you can see, the first three bars of the solo are identical with the first three of Exercise 6. If you have practised properly, the fingers of the left hand will have moved in time with the down and up strokes of the plectrum.

And what is the correct method of practice? Very simply, this. At the start, you must practise slowly and deliberately. The speed should be 80 quavers to the minute. As there are 80 to each exercise you should take exactly one minute to play each on the one string.

Only when the action of both hands is automatic should the speed be increased sixfold—that is, to 80 quavers in ten seconds.

When the execution is so smooth that you no longer have to devote conscious thought to the movements of the hands, then phrasing and dynamics may come into the picture.

In this way is technique developed. In subsequent articles I will give examples from the playing of Jimmy Raney, Barry Galbraith, Chuck Wayne, Billy Bauer and Barney Kessell.

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These are the examples:

Example 1.

Example 2.

Example 3.

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BURMAN (continued from p. 2)

make of tin ear Mr. Byrne possesses?

And if the band had been horribly out of tune instead of delightfully IN tune, would that have secured the mark of his approval?

No my dear readers, you all betray a very strong bias in favour of one facet of your subject, even though it is the genesis of that subject.

I, too, must confess to a bias—but it is to the whole subject itself, to the WHOLE of jazz, in all its diverse and exciting manifestations. But I like the genuine article, and whenever and wherever I find it I will laud it to the skies, be it in the hands of professional or amateur.

"JAZZ CLUB"
"JAZZ FOR MODERNS"
6 p.m. 10/11/51

TRIBUTE this week was paid to the late Danny Polo by Sid Phillips and a competent pick-up group.

Yet one person was missing. Billy Amstell, who worked with Danny for nearly ten years in the Ambrose band, and was with him on the Ambrose Eight recordings, should have been invited to play on this date, either on clarinet or tenor.

Sid, as we know, did arrangements for Ambrose and sometimes played baritone, but his experience of Danny does not match Billy's.

These things apart, it was a good broadcast, with excellent work from Malcolm Lockyer's piano and George Chisholm's trombone.

The Eddie Thompson Quintet, with trumpeter Pete Pitterson, gave an impressive show on this week's "JFM."

BILL BADLEY, representing the Average Listener, says:—

I LIKED the Danny Polo script, which was both interesting and informative. I felt, however, that the true spirit of Danny was not fully recaptured in the musical illustrations. Full marks to the Eddie Thompson group for playing interesting modern jazz without forsaking melody.

BURMAN'S BAUBLE is given to Vic Ash for being one of the very few who can play a modern clarinet.

BAR TO THE BAUBLE is presented to Eddie Thompson for his ideas and technique.

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COLLECTORS' CORNER—Edited by MAX JONES and SINCLAIR TRAILL

Mezzrow talks about the old Jim Crow



mezzrow tells his story to Bruynoghe (right).

ARRIVING in Paris late on an October afternoon, I found myself, within half an hour, at the Vieux Colombier, listening to the first rehearsal of the Mezzrow-Luter band.

After the rehearsal was over, we all went to a Chinese restaurant, Milton Jr. being included in our party.

Mezz's son's biggest kick in Paris was to follow his father's glittering Lincoln sedan through the streets on his racing bicycle.

I say "was to follow," for Milton Jr. is now back in the States, probably riding his French bike through the streets of Harlem or Sea Cliff.

Mezzrow must be the journalists' dream, for he grants interviews without any trouble—"It's because I've got a lot to say and I want them to understand it before they write it. I want you to quote this as I say it. It's important," is his war cry.

Said Milton: "I got in the 9th of August and phoned my friend Panassié straight away. I took the first train out to go and see him and I ended up staying down there."

"Somebody told me you had good trains in Europe. I tried out those shakers for myself—and ended up by getting my car sent over. Now at least we can ride comfortably."

'We met Big Bill'

"Madeleine Gautier, Hugues Panassié, my son and myself made a sort of tour."

"We met Big Bill down on the coast. I got hold of a whole cheese at Roquefort and ate it all in five days. Ah, formidable!"

"And after Roquefort? Well, I guess I like those sausages the peasants make—all the country dishes. Yeah, and crap Suzette."

Mezzrow speaks calmly; he reflects; he reasons. Since he's become a literary personality on his own account, he finds that the questions he's asked during interviews tend to spotlight this.

"Mr. Mezzrow, could you tell me, please—you certainly read a lot—who is your favourite author?"

I know what his reply is going to be before it hits the innocent reporter. "I never read. I'm ignorant, and I don't know a thing about books or about grammar. I guess I was a bad student."

The Paris correspondent of a London newspaper was talking to Mezz about the publication of "Really The Blues" in Britain, mentioning that HRH Princess Margaret possessed a copy. "You must ask Her Royal Highness," said Milton with a smile, "what she thinks of the way I treated the King's English."

A success
Talking of his book, "Really The Blues," Mezz told me: "I think it was a success because I wrote in plain, simple language that anybody could understand. I wanted the book to be read and understood by the most illiterate Negro in the States."

"Before that, I had never any sense of dynamics. Play these three records one after the other, as I have just done, and the same volume of sound comes at you from beginning to end."

It is not necessary to play loudly to play jazz, and this band is too good to be classed among the "deafen-em-with-noise" brigade. From among these I give pride of place to the sides on Melodisc—merely because the band has been so much better balanced.

"Heebie Jeebies" is played with a fine, free swing, and the cornet lead—particularly during last ensembles—is extremely good and strong.

On the reverse, he rather overdoes the vibrato stuff towards the end, but it is obvious that he has listened long and ardently to Mutt Carey and has benefited by it.

The clarinettist has taste and technique, but I am not quite sure if he is a strong enough player to cope with two such virile brass men.

The trombonist, for the most part, is extremely good, but he is apt to overdo the "rough-hewn" tailgate stuff.

Greater cohesion
From Esquire I much prefer 170 to 160. The band shows greater cohesion and has obviously worked hard on these tunes.

The Mexican song, "Cielito Lindo," makes a great jazz tune played this way, and I heartily commend all concerned for getting away from the rut of well-worn New Orleans favourites.

True to type, it is nearly all ensemble, but there are good solos from clarinet and trombone. The Jelly Roll Morton tune on the back is full of good things. Both Christies have solo spots, and Colyer's eight bars of solo cornet are right in the old New Orleans tradition.

Hawes's piano solo is terribly clangy and under-recorded, but his breaks in the last chorus are most expertly taken in perfect Jelly Roll pattern.

It is a pity that "Ai Ai Ai" suffers from bad recording, for the ensemble playing goes with a good swing, and there is some interesting solo work. This might have been the best of all these sides, but much of the good work is hidden in the very mushy recording.

Almost the same can be said for "Bucket." The recording is a little better here, and one gets a chance to hear what Hawes's piano really sounds like.

THE GEORGE MELLY TRIO
Send Me To The Electric Chair/
Rock Island Line
(Tempo A96)

THE most unsuccessful part of the jazz picture, as painted in this country, would seem to be that attempted by our would-be jazz vocalists.

Somehow, it never seems right to hear anyone from these pallid isles copying the coloured voice, and the whole thing often tends to make one feel uncomfortable.

There is, however, a public for George Melly's light-hearted warblings, and he therefore fulfils a want—which is more than a lot of us can say.

Actually, if you don't try to compare these with the originals by Bessie Smith and Huddie Ledbetter, I suppose the sound of George's voice is no worse than that made by any of our musicians when copying the sounds made by New Orleans jazzmen.

BILL BRAMWELL
Shoutin' In That Amen Corner/
Barrelhouse Music
(Esquire 5-040)

I AM not quite sure at what public these two songs by Bill Bramwell are aimed, but can

Jim Crow

really written. I don't like writing. But that guy Bernie Wolfe, who collaborated on it with me, is quite a guy!

"I wrote the original version in longhand and he typed it out, with a few ideas of his own."

"Good ideas he had, but I had to wrap them in my language. But we had trouble with that book! The first proof came back from the editor with 60,000 words blue-pencilled out!"

"Seems we were trying to get phrases at him that only we could understand. He opened up a bit, but only a bit, because he saw I knew the Race and the music."

"Before he left France he took Hugues and Madeleine into his room. He had to talk to them. He's got confidence in those two because he knows what they are doing for the music."

"And here's what he told them. 'I don't want you two to be fooled. That Mezzrow is a Negro who's trying to pass the line.'"

"Hugues and Madeleine laughed and tried to explain how they had known me for 20 years. 'It's possible,' said Bill, 'but you can't teach me anything about them things. I know that type of guy—and it's tough to see you being fooled. And I know what I'm saying.'"

"Bill wasn't to be told. His mind was made up."

"That's the biggest kick I've got since I've been over here. You know what it means? It's an honour for me to be taken for a Negro, and I'm proud of it."

In an interview with Yannick BRUYNOGHE

too much done at once, too much wrong put right, for a lot of the most important passages and a lot of stories that were too true were out—too tough for the States!

"But you don't lose out by waiting. I mean to write a book about the language of the coloured race—the idiom that they created and their contribution to the USA—the only real art form that is American: jazz music."

"It's their language, with all the story of their music and attitude of life wrapped up in it. It's vital and beautiful and it's got to be shown to the world."

The heat
"Did you know that the Government put the heat on my editor to try to suppress my book after publication, and that I was followed around for more than a year by a Fed?"

"This character comes up to me one day and tells me he doesn't like the job he has to do, for he thought the book was swell."

"It was his boss who had ordered the heat. He was for passing for a regular guy—but if he just saw a Negro kissing his daughter he'd fall stiff on the floor, Jack!"

"See what I mean?"
"Those Feds. would have liked to pin something on me, so as to be able to put me back in, as a lesson. Yeah, that Mezzrow guy who wrote that book's back in where he belongs—so don't you go getting 'big ideas, brother!' they'd say."

"You should learn how that colour bar works in the States! Go get a taste of that Democracy at work! Ask Madeleine and Hugues. When they were on tour with Louis in the South, Lucille—that's Louis' wife, and a charming lady—couldn't use the same washroom as Madeleine. Good old Jim Crow!"

"If you slip on a banana skin in the States, the crowd hands you the laugh as you lie there—and passes by. In France, they'll laugh, and then hurry to pick you up. In England, the people go get Scotland Yard to find the man who left that peel lying there, and why he's done it."

"You see why I like France?"

Defensive
"Here in France I've got one of my biggest kicks ever. You know Big Bill? He's from the South and knows what it really means."

"When he met me first he was straight on the defensive—'Who's that White American?'"

"I felt it at once and tried to get him to forget it by throwing

The Kazoo



5. PLAYING THE INSTRUMENT. (b) The Sound.

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The scientific principle of sound production in the Kazoo is highly complex.

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Locked as it is by the spider screw, the airtight reed transmits to the transient column a modulated impetus, thereby directing it in a magnified and highly distorted form into the sound chamber.

Modification
Here, the sound waves are banded from wall to wall, drawing further modification from the metallic or plastic constituents therein, and are finally forcibly ejected by their own momentum from the aperture furthest from the player's mouth.

This procedure results in most instances in the full, glorious raspberry tone of the ideal Kazoo sound.

An ingenious usage of man's vocal chords is manifest in this principle, and it is obvious that natural gifts in this direction are a decided asset to the musician.

Alto, tenor, baritone, bass, soprano, contralto, falsetto—all would find full expression in the playing of the Kazoo.

Yet so great is the prejudice against the instrument that its use in Grand Opera seems to be unlikely for many years to come.

—PARP GREEN.

SINCLAIR TRAILL REVIEWS Ensemble jazz and blues from Britain

CHRISTIE BROTHERS STOMPERS
Heebie Jeebies/Creole Song (Melodisc 1173)
Ai Ai Ai/ Bucket Got A Hole In It (Esquire 10-160)
Winin' Boy Blues/Cielito Lindo (Esquire 10-170)
Ken Colyer (cornet); Keith Christie (tmb.); Ian Christie (clt.); Pat Hawes (pno.); Ben Marshall (bjo.); Micky Ashman (bass); George Hopkinson (drs.) (for Esquires); Denny Coffey replaces Ashman, Bill Colyer (washboard) replaces Hopkinson (for Melodisc). Melodisc recorded 15/8/51; Esquire 160, 1/7/51; Esquire 170, 25/3/51.

CAN one go forward by going back?
I think, with reservations, that the answer to the question is yes. These boys have taken upon themselves to fashion their jazz on the ultra-figgy type as presented to us in fairly recent times by the more ancient but genuine New Orleans jazzmen.

They have adopted what a friend of mine from New Orleans calls the "wide-open tone," the chief characteristic of which is what another friend of mine (a bop one this time) calls the "St. Vitus vibrato."

Well, they have certainly got the sound all right—more power to them.

Another point about these records is that the band has also taken the trouble to give some attention to what a rhythm section of the same genus should sound like.

On these sides it is inclined to be a trifle thumpy in places, but the section plays together and certainly keep an eye on that beat.

The main thing lacking here is

any sense of dynamics. Play these three records one after the other, as I have just done, and the same volume of sound comes at you from beginning to end.

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Keith Christie

only assume from the choice of numbers that it is the jazz one.

If that is the case, then it must be said that they fail miserably, for there is less jazz here than you will find in any commercial recording by Bing Crosby.

"Barrelhouse Music" is the more successful side, but in neither does Mr. Bramwell show signs of being even a good crooner.

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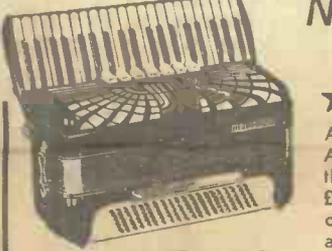
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In Love With Tom 'n' Guy	3/6	Shanghai	3/6	The Minute (Wa)	3/6
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Galloway drops two brass for new-sound bid

IN a bold effort to produce the elusive "new sound," Eric Galloway, bandleader at Brighton's Aquarium Palais de Danse, has re-formed his outfit. He has dispensed with 2nd trumpet and trombone, and is making a strong feature, in the reed section, of oboe and cor anglais.

"It is frankly just an experiment, and it may not come off," says Eric, "but at least it introduces a new and unusual tone colour into the ballroom."

Eric's re-formed personnel includes Fred Lee (1st alto, alt. pno.), Jack Green (2nd alto, alt. vln.), Joe McKenna (tnr., alt.), Tommy McGrady (2nd trn., alt. vcl.), Alf Veal (baritone, alt. oboe, cor anglais), "Flash" Shields (tpt.), Art Jackson (pno. vcl.), Ray Cross (bass, vcl., arr.) and Sammy Bryant (drs., vib.).

Eric Galloway signed a new six months' contract at the Aquarium as from October 1.

The Aquarium Palais regularly features a name-band policy. Both Tito Burns and Eric Winstone will be there during the coming week.

Don Rico starts big Irish tour

Bandleader Don Rico starts his big tour of Eire—the most extensive ever made by a London band—at Arklow this Sunday (18th).

The tour will last for at least ten weeks, with Don fronting a 13-piece band consisting of five saxes, four brass, three rhythm and a vocalist.

Don's first half-dozen engagements after Arklow will be: Newross (20th), Graiguenanagh (21st), Court Town (23rd), Bray (25th), Crystal Ballroom, Dublin (28th), and Ashford (Dec. 2). He will be broadcasting on Radio Eireann on November 29.

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Harry Margolis returns to Glasgow after Lyceum season

HARRY MARGOLIS, whose band was booked for three months at the Strand Lyceum and stayed for six, is back in Glasgow resuming his extensive Scottish activities.

A hectic shuttle service between London and Glasgow had him embarking on his winter programme even before his finishing date at the Lyceum a fortnight ago. As his presence was required at two Glasgow dances in the Grand Hotel, he left the Lyceum orchestra in the hands of pianist Dennis Coe and travelled north to front his eight-piece Glasgow outfit on November 1 and 2, returning south for his last two London engagements on November 3 and 4.

On November 5, he again took the train to Glasgow for another Grand Hotel date the same evening, with another engagement, at Marlborough House, on the following night.

His eight-piece—which is one of the two resident bands at the Grand Hotel—has the following personnel: Syd Wolfson and Jack Faine (altos), Leon Swirsky and Jimmy Kelly (tnrs.), Jimmy Boyle (tpt.), Jackie Sharp (trs.), Hugh Kemp and Eddy Clancey (pno.), and Harry himself conducting or playing bass.

Ronnie Taylor new N. Variety producer

LITTLE surprise was occasioned when the BBC announced last week that Ronnie Taylor had been appointed a Variety Producer in the North Region to fill the vacancy caused by the passing of Bowker Andrews.

Pre-war founder of the Kordites vocal group (whose present manager, Jack Howard, was an original member), producer, writer, pianist, and bassist in RAF wartime shows, half of the Taylor and Thomas songs-at-the-piano Variety act, Ronnie has since 1947 concentrated on lyric and script writing.

To him must also go the credit (in conjunction with Bowker Andrews) for discovering and developing such northern talent as Al Read and Ken Platt.

Jive is 'out' at Dublin Garda

Discussions between the Garda Depot (Phoenix Park, Dublin) Committee and bandleader Johnnie Gavin, who has a permanent engagement on the Depot stand, have resulted in the band making a change from swing music to strict tempo.

The Depot has always been the favourite rendezvous of jive-loving patrons, but due to a big interest in ballroom dancing and competitive events, the committee decided to eliminate jive from their dancing programme.

Apart from mid-week touring and his permanent berth at the Depot, Johnnie plays twice weekly in St. Agatha's Hall, North Strand, Dublin. Johnnie's band was one of the twelve selected by Radio Eireann to broadcast in their new series, "Radio Ballroom." He broadcast on November 7 with vocalist Phyllis Power. Personnel includes Dan O'Reilly and Harry Hoff (altos), Eddie Condron and Eddie Kerr (tnrs.), Christy Webb (tpt.), Ray Oatley (pno.) and Harry Fee (drs.).

Kidderminster jazz

Kenny Graham and his Afro-Cubists and Graeme Bell and his Australian Band broadcast from Kidderminster on November 20 in a special "live" presentation.

The programme, which will also feature blues singer Neva Raffaello, is for Midland Regional listeners.

WINNING SMILES



Hazel Frazer, winner of the Astoria vocal contest, faces the "MM" camera with Don Smith (left) and Ken Mackintosh.

MARIAN WILLIAMS SIGNED FOR NOTTS ASTORIA

TWO outstanding developments in the vocal line put the spotlight on the Astoria Ballroom, Nottingham, where talented

ex-Vic Lewis singer Marian Williams starts a resident engagement with Don Smith and his Orchestra next Monday.

Marian's engagement—on a three months' contract—closely follows the finalising of the recent Astoria vocal competition, in which Hazel Frazer, who is at present singing with Dick Denny's Band, was adjudged the winner.

Prior to the finals of this much publicised competition, contestants were advised that instead of the winner being awarded a contract to sing at the Astoria, as originally announced, cash prizes of £50, £25 and £10 would be offered.

Second and third prize winners were Arthur Rowberry vocalist Margaret King, and local girl Betty Ward, respectively. The judges were Don Smith, Ken Mackintosh, Ken's vocalist Irene Miller, and Chappells' exploitation ace Jimmy Henney.

Hedley Ward signs new vocalist

Blonde vocalist Linda Gray has been signed by Hedley Ward and is being featured as a solo artist and also as a member of the vocal group, the Hedliners.

On December 9, Hedley Ward will be playing his first concert at the Odson, Warley, when the Hedley Ward Trio will be featured in addition to the band, as well as Linda Gray and the Hedliners.

The Trio broadcasts in "Variety Ahoy" from Haverfordwest on November 22 and appears at the Victoria Hall, Hanley, on November 25.

PROVINCIAL PARS

FESTIVAL JAMBOREE, staged by the Huddersfield Branch MU at Cambridge Road Baths last Wednesday (14th), featured Lewis Hill and his Music (with the Lewis Hill Quintet), the Harry Beaver Orchestra, J. V. Rawlins' Strict Tempo Ork, Brian Tann and his Latin-American Music, and Norman Hancock's Dixielanders. House band was the Clifford Smith Orchestra, resident group at the George Hotel.

CONGRATULATIONS to Alan Ross, altoist with Don Smith at the Astoria Ballroom, Nottingham, whose wife Sheila recently presented him with a daughter, Janise Anita.

SAINTS JAZZ BAND and Norman Jones and his Orchestra from Warrington, are appearing at the Town Hall, Whitechurch, Salop, on Monday (19th).

GERRY BRERETON, vocalist with Tommy Smith at the Savoy Ballroom, Oldham, will be heard in "Workers' Playtime" in the Home Service on November 29 from the Rolls Royce works at Crewe.

BIRMINGHAM cabaret singer Patricia Lancaster had her second broadcast yesterday (Thursday) on the Midland Home Service. Tomorrow (Saturday) she sings at a benefit concert at the Midland Institute.

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Northern Press Ball for 'MM' Champions

STILL another outstanding tribute has been paid to "All-Britain" Champions Arthur Rowberry and his Orchestra. They have been booked for the Blackpool Press Ball at the Winter Gardens Ballroom on December 7.

Apart from summer season name-band visitors, it is rarely that any outside band invades this territory. Arthur and the boys will be supported by the resident band directed by Charles Farrell.

It was at the recent "All-Britain" Championship at Belle Vue, Manchester, that the chairman of the Blackpool Press Ball Committee saw and heard the Rowberry group and immediately offered Arthur the booking.

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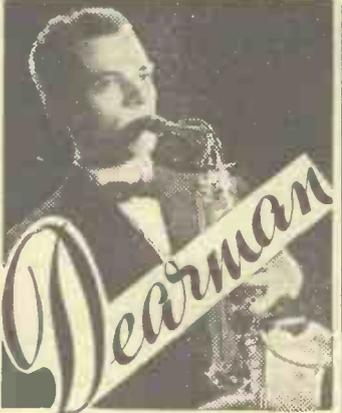
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