

Melody Maker

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DRUGS WE MUST ACT NOW

The MELODY MAKER will not stand back in the fight to free jazz from the viciousness which is threatening to envelop it'

The Editor writes on p. 3

Eddie Calvert, Malcolm Mitchell in big Variety tie-up

TRUMPET star Eddie Calvert and his Orchestra are leaving Selby's Restaurant, in London's West End, on December 6, after a run of two years. Next February, Eddie ties up with the unique Malcolm Mitchell Trio for a country-wide tour of Variety theatres.

Impresario Jack Fallon told the MELODY MAKER: "I think that in booking these two great attractions together I shall have a stage act whose musical and entertainment capabilities are absolutely unlimited."

"Eddie, whose recent jump to fame as a solo star has been one of the greatest things in the annals of the profession, will feature his own solos and play with the Trio."

The Trio's role

"The Mitchell boys will accompany Eddie's offerings and will also put over their own highly original songs and comedy material."

Between now and February, Eddie Calvert has a number of one-night dates, concerts, recording sessions, broadcasts and private engagements.

It is expected that two new orchestras will shortly appear at Selby's. One will be led by noted violinist Raymond, who has played at Selby's before, and who will probably be fronting a seven-piece.

Grappelly to lead Rome Swing stars

SWING violinist Stephane Grappelly has been busy in Paris this week forming a Franco-British band with which he opens in Rome tomorrow (Saturday).

The line-up of the band is Stephane (leading on violin), Yorke de Sousa (pno.), Jean Sasson (gtr., tpt.), Roby Poitevin (pno. vib.), Serge Malot (bass) and "Mac Kac" (drs., vcl.).

Doreen Lundy, who is already in Rome, will sing with the outfit.

Byas may join

Stephane is most enthusiastic about the new group, which is to play the winter season at Rome's Gicky Club, where he has played twice before. He intends to invite Don Byas, now in Paris, to join him as soon as he is settled in, and has every hope that the American tenor star will make the trip.

"We shall play good dance music, and plenty of modern swing," Grappelly told the "MM." "I expect this to be one of the finest bands I've ever had."

SONG OF INDIA



Pianist Rev Terry (left) and trumpeter Hugh Radcliffe check over one of the scores for the seven-piece they take to India next Monday (3rd). The outfit will play for six months at leading hotels in Calcutta and Karachi.

Robin's organ 'trio' in 'Bumblethorpe'

The multi-recording technique has been extended to "live" broadcasting. Robin Richmond, who plays Hammond organ every Monday in the BBC's "Bumblethorpe" series, does so with his own organ as backing.

This backing is "canned" in duplicate before the show; Robin then adds the third part "live."

Robin is now back at the Celebrité in Town after his Dutch successes.

COLUMBIA: 'SPLIT WITH U.S.' REPORT

Ellington 4's Midday jazz

THE Ray Ellington Quartet invades classical music territory on December 6 when it plays the first of what may become a series of lunchtime concerts at the Central Hall, Westminster.

Guest star for this first concert will be Ted Heath vocal star Lita Roza, accompanied by Frank Horrox.

The concert is being promoted by Dr. Carl Lawton, of the "Everyman's Leisure" organisation, who explained:

"In 1949 our organisation lost £6,000 running classical concerts. One Central Hall show by Ted Heath and his Music at the end of the series helped us to recoup. "I hope this new series will be equally successful."

The December 6 concert starts at 1 p.m. and admission is 2s.

Companies deny changes as executives fly to New York

SENSATIONAL reports reached the "Melody Maker" early this week that the American Columbia record company was contemplating the severance of its long-standing association with Columbia in Britain.

If this startling news were true, it would deprive the British Columbia label of such artists as Frank Sinatra, Frankie Laine, Jo Stafford, Guy Mitchell, Andre Kostelanetz, Doris Day and Harry James.

To verify the reports, MELODY MAKER cabled its Stateside correspondent, Leonard Feather, and received this reply:

UNOFFICIAL BUT WELL-INFORMED SOURCE HERE SAYS AMERICAN COLUMBIA EXPECTED ABROGATE PRESENT AGREEMENT AND MAKE DEAL WITH ENGLISH DECCA—FEATHER

Decca chief's denial

British Decca chief E. R. Lewis denies any knowledge of the deal, however. "There is no truth whatever in it," he said.

The "MM" then contacted the Columbia Company in London, where officials expressed complete ignorance of the "break."

A further cable from New York quoted Columbia official Goddard Lieberman as saying "It is true that there have been conversations with people other than EMI, but no conclusions have been reached nor contracts signed."

Whatever may be the significance of these reports, it is a fact that Columbia's Norman Newell flew to the States on Monday (26th) to meet American Columbia executives and artists.

Mr. B. Mittell, Assistant to EMI's Governing Director, and Managing Director of EMI Studios, which control Columbia here, is also in the U.S.

Alan Dean flies to U.S wax date

Alan Dean has had his engagement at the Old New Orleans supper club in Washington extended for a further two weeks.

Because of the growing demand in the States for Alan's records, he will be flown to New York to wax a batch of sides.

Weir's new 'hot or cool' 5

CLARINET-LEADER Frank Weir has formed an all-star quintet for concerts, broadcasting, recording, one-night stands and private dates. The outfit makes its debut at Ted Heath's London Palladium Swing Session on December 9.

Frank, on clarinet, leads Norman Stenfalt (pno.), Frank Clark (bass), Roy Plummer (gtr.) and Bobby Kevin (drs.). Bobby, who is playing with Ken Mackintosh, has Ken's permission to play odd dates with Frank Weir.

"I must stress that it is an all-

purposes outfit," Frank Weir told the "MM." "The group can be used for all kinds of music—hot or cool. Stage work, accompanying, and playing for dancing will be among its duties."

Churchills changes

The new quintet is in no way connected with Frank's regular outfit at Churchills, where trumpet Dave Wilkins has taken the place of Dave Usden, and George McCallum comes in on piano in place of Dill Jones. A bass change is also in process of negotiation.

LITA ROZA'S SISTER JOINS LEWIS



Lita Roza and Alma-Ross. The two are sisters, but Alma (left), who joins Vic Lewis on December 10, wanted to "make the grade" under her own name. The Lewis engagement will be Alma's first as a singer.

MACK MAKES SWITCH TO SMART AT '400'

Guitarist Jimmy Mack, currently with Harry Parry at the Albany Club, leaves shortly to join the group of pianist-accordionist Maurice Smart at the 400 Club.

He takes the place of Peter Sloan in the Smart unit.

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ROUND THE CLUBS

with Mike Nevard

KENNY GRAHAM'S season as resident leader at the '51 terminates this Sunday (2nd). Next Wednesday the Club embarks on a new policy, featuring different star bands at each session.

The Ronnie Ball Trio will continue its residency.

Terry Brown leads his group at the Club next Wednesday; Johnny Rogers fronts an all-star outfit the following Saturday.

On Sunday, the 9th, Jack Parnell takes members of his "Fancy Free" to the Great Newport-sureet basement.

* * *

APROPOS the Terry Brown boys—this new group made a good showing on Sunday at the Boathouse Bop Club, Kew, and the Maidstone Rhythm Club.

At Maidstone, the bright, clean sound cut through what sounded like the baying of the West Kent Foxhounds. The front line was smooth and exciting; the arrangements interesting.

Group has a Graham-ish fire and is reminiscent of the early '40s—with a little more jazz.



RECENT visitor to the London Jazz Club and Studio '51 was "Ruggles." The "Daily Mirror" strip character, who will describe his visits in the "Mirror" during the next eight days, gave us this sketch of himself chatting with Kenny Graham.

* * *

IF you like your jazz with plenty of atmosphere—and like a glass of beer to go with it—don't miss the second Students' Jazz Festival at the Porchester Hall, Bayswater, next Tuesday.

Bands will be those of Humphrey Lyttelton, George Melly, Mike Daniels and Chris Barber. Compères are Steve Race and Jimmy Asman.

Paris correspondent **HENRY KAHN** gives you the full story of the Mezzrow concert briefly noticed by Max Jones in last week's issue of the 'MM'

Mezzrow wanted to show he could play that thing...

ALMOST as many people were turned away from the Mezzrow-Collins-Singleton concert, at the Salle Pleyel in Paris, as were admitted. There must have been about 3,000 fans in the vast hall. They were sitting in the gangways and even on each other's laps.

They showed their usual impatience when nine o'clock passed and there were no signs of a start, but that always happens over here.

Finally, the lights started dimming and, when the theatre was blacked out, we heard the strains of "Really The Blues" coming from behind the curtain. The concert had begun.

Two spotlights picked up Mezzrow and tenorist Guy Lafitte in a most dramatic fashion—proving that Mezzrow, if he thought of all this, is quite a showman.

Monopolised

It was soon obvious that Mezzrow was out to prove something. He wanted us to know he could play the clarinet—and he monopolised most of the slow numbers.

When the concert was over I asked one of his greatest fans why. "Because many people say he plays false—and he wanted to prove otherwise," was the answer.

This may, or may not, be so, but the band as a whole was too good to be belabored so often. We did not hear enough of Zutty Singleton, and the fans informed Mezzrow of this in no uncertain terms; and we could have heard more of Lee Collins, who is a magnificent trumpet player.

It was immediately obvious that this combination of Mezzrow, Zutty, Lee Collins, André Persiani (piano), Guy Lafitte (tenor) and "Mogil" Jospin (trombone) was going to be good. They had played together for five days only, but there was "feel" and even-

ness in their playing. The ensemble was highly musical, it swung well and the intonation left nothing to be desired.

I feel quite sure that by the end of their tour, which will take them round Switzerland, France, probably Italy, and North Africa, they will be just about as great a band as Europe can produce.

No return

Hugues Panassie, of the Hot Club de France, who has organised the tour, told me that Mezzrow has no intention of returning to the States, except to see the family and play a little.

So the combination may be around for quite a while, and I am wondering if Britain might not be given an opportunity of hearing it.

Mezzrow did not play "Black And Blue," which he always says he will play till he dies, particularly well. I thought he played it more like a sentimental ballad than a jazz number.

This is, perhaps, the one great criticism I have to make. He puts great feeling into these slow numbers, but not nearly enough invention.

When he plays with the band, in my opinion, he shows greater musicianship.

He excelled in the "Revolutionary Blues," slipped rather far down with the "Far Away Blues"—but then no musician can be perfect throughout two and a half hours' playing.

I think it is fair to say that all trumpet players copy Louis because he succeeded in giving trumpet playing a certain quality which no previous player had ever succeeded in doing. He made the trumpet, with its three valves, a pliable and highly musical instrument. He added a new technique to its noble tones.

Lee also does that. He is a smooth yet inventive player, not quite as spectacular as Roy

Eldridge or Hot Lips, but with a beat of his own which is a joy to hear.

Lee received a terrific ovation and deserved every handclap and cheer given him.

Three-quarters of the way through the first part the fans began to grow restless; they wanted Zutty.

We were given only one Zutty solo before the interval, however. He started with a slow, mysterious roll, with a regular accent on the second beat, and then worked up into a crescendo, using everything he had.

But Zutty never forgot for one moment that he was playing music, jazz music, and the beat was as regular as a pendulum—and it swung like one, too.

When the second half of the concert started the fans showed they were hungry for Zutty. Mezzrow had his programme and refused to be put off.

"You can shout," he told them in English, "but I don't understand French."

So he let them shout until he was ready to announce a composition by Zutty called "Drum Face." We were given exactly what we expected. The fans roared their heads off.



LEE COLLINS

In this week's RADIO COMMENTARY, MAURICE BURMAN talks about...

The penalty for being too original

ARATHER agitated Ted Heath 'phoned me the other day to tell me of a new and ridiculous situation that has arisen.

Ted has special arrangements made of the latest hits and trots them out when requested at dances. Now, however, whenever he plays them he is told that they don't sound like the recordings which Jack Jackson plays on his programme.

And when Ted replies that he prefers his own version of a tune and doesn't copy records, he is told rather tartly that the other bands do.

In other words, people get used to one version only, and won't accept any other.

The ludicrousness of this situation is not apparent until one begins to think—and then one

realises how dangerous it can become if the publishers and the BBC don't do something about it.

For some time now I have been pointing out how bad it is for British bands to lift complete arrangements of American records.

I am not talking so much about instrumentals like "In The Mood"—but is it necessary, in pop and comedy numbers, for most of our top bands shamelessly to lift the American version, and incidentally, in so doing, give only a poor imitation of it?

The biggest danger, of course, is the regimentation of bands—all sounding alike, all brought to one level, all lacking in initiative and originality, and stultifying the public taste to such an extent that it reaches a stage where it

can only accept one version of a tune.

So when a leader like Ted, who has taste and pride, wishes to stamp his band's individuality on a tune, he is penalised for it. A fine case of the innocent suffering for the guilty.

I suggest very strongly that both the publishers and the BBC act at once to stop his form of unethical plagiarism, otherwise things may get so bad that it won't matter if one band does all the broadcasting. All the bands will sound alike anyway.

In any event, I feel that the Heath band does not get the number of broadcasts a band of its type deserves, bearing in mind its originality and the fact that there isn't a better band in the country.

It does not always appear that broadcasts are allocated equitably. Some bands get more than they merit.

One exception is Geraldo, who deserves all the airings he gets—while bands like Ted's, Parnell's and two or three smaller ones are, in my opinion, due for a fairer share than they have had in the past.

DANNY LEVAN AND HIS SEXTET
12.0 p.m. 21/11/51

THE combination of violin, guitar, clarinet and electric organ is not one that appeals to me. Too thin, too much like the sweet icing on top of a cake—without the cake.

True, a sax section was conjured up magically now and again, which gave body and depth, but the majority of the playing was done by the sweet-ice group.

The tendency of these instruments is to sound similar in colour, and in combination they clash, especially a violin accompanied by organ.

But let me add that violinist Danny is a sensitive performer, with an individual tone and a firm technique, also that Harold Smart on the organ has the right ideas and phrased well, as did the rest of the combination.

For people who like light-dance music, this show was satisfactory. Incidentally, the group opened with "Cool, Cool, Cool Of The Evening"—and within forty-five minutes Jack Parnell's band was playing it on the other wavelength.

I don't think that, with 300 plug tunes to choose from, it is too much to ask that the BBC should avoid allowing tunes to be repeated within such a short space of time.

PAUL ADAM AND HIS MAYFAIR MUSIC
12.15 p.m. 23/11/51

DRAMATIC scenes, rollicking comedy, tearful moments, lovers' quarrels, heart-throbs,

TELEVISION by 'SCANNER'

THIS space was reserved for a thorough sating of Oscar Rabin and his band.

The reservation was made after I had heard them in TV's "Come Dancing" programme, from the Mecca Lyceum Ballroom, last Wednesday week.

Most of us know to our sorrow the sort of music bands have to play these days in public dance halls. Viewers also know how much more depressing for musicians it can be when the normal routine is upset with competitions, formation dancing exhibitions, and all the rest of the stunts they get up to to put on a just too, too jolly show for TV.

But even after making due allowance for all this, I felt that the Rabin band had sunk to a level that just about marked its demise as a worthwhile dance outfit.

It was not so much the choice of the numbers. Tunes like "My Truly, Truly Fair" and "Leicester Square Rag" may be corny, "Silhouette," "J'Attendrai" and "Moonlight And Roses" may long ago have sprouted whiskers.

Good arrangements

But good arrangements could have made something of them.

And that is where the trouble arose. Even the dictates of strict tempo dancing could hardly have necessitated such dull and completely unimaginative orchestrations. No wonder the band played them with about as much enthusiasm as it might have been expected to bestow on five-finger exercises.

Then, last Saturday morning, I heard Oscar's sound radio broadcast.

What a difference! Nice arrangements were played, with a style, understanding and general competence that at times came near to being brilliant.

So, in place of the originally intended sating, the band gets a paean of praise—at any rate for what it can do when it has the chance.

It is a pity it was not given this chance on TV, instead of being wasted in a show that may have amused some, but could only have brought tears to the eyes of others who had some regard for good dance music.

Swing and classics

EVERY so often TV gives us a recital by a classical soloist. We had one last Tuesday week, when French pianist Fabienne Jacquinot played Debussy and Delvincourt.

Yet if you ask them at Lime Grove why they never similarly feature a swing soloist, let alone a swing outfit, they reply that such programmes would be a waste of TV time because they lack visual appeal.

"There is little interest," a TV high-up told me recently, "in seeing a musician, or even a group of musicians, playing. Their appeal is almost entirely aural, and their proper place is in sound radio."

Inconsistency

Whether or not this statement is true, it reveals an inconsistency of outlook that has seldom been equalled—even by the BBC.

So they think music has visual appeal when it is classical, but not when it is swing. Or do they?

Some may feel that the actions merely prove that the prejudice against swing which we have all been fighting against for years on sound radio has spread to TV; that, to suit their own ends, TV have set up one law for the straight music devotee and another for the swing enthusiast.

Either way, it just isn't good enough. If straight soloists make good TV, so do swing soloists—and it is high time TV realised this and put some of them on the screen.

Ad-libbing by RIFF

Maurice Burman is still unable to detourman. What truce terms to agree With the BBC

* * *
Steve Race Would rather face A herd of stampeding caribous Than a short recital of traditional blues!

* * *
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DRUGS Our music must be freed from this menace

DURING the past week, the lay Press has again been able to make use of the adjective "bebop" as denoting all that is unsavoury.

This state of affairs has arisen as a result of a court case involving two young sensation-seeking girls from Northampton, one of whom, after a visit to London jazz clubs, made contact with a drug pedlar, Damian Nwakanama, and asked him to supply her with reefer.

It has, as in past cases, been used indiscriminately to cast a slur across the whole jazz club movement and across modern dance music in particular.

I do not entirely blame the lay Press. Drug peddling and drug taking is growing in this country. It can no longer be denied that jazz clubs have been among the haunts of drug pedlars. And it is towards such clubs that the traffickers turn in order to make contact with impressionable and scatter-brained youngsters like the girls from Northampton—and others whom one would expect to know better.

The guiltless clubs

It is right that the searchlight of publicity be turned upon clubs of this nature. It is unfortunate that the searchlight should sweep also across the many clubs that are guiltless.

Because it is only in the jazz clubs that the development of modern British dance music can take place.

BY THE EDITOR

This newspaper has consistently championed the *avant garde* of dance music and its practitioners. It will continue to do so.

Equally is it determined to stamp upon everything that will hamper the healthy growth of that music—whether it be the policy of the BBC, the apathy of the recording companies... or those who would make jazz clubs the market-place of dope.

The immediate answer to the problem has, from the outset, been in the hands of those who run these clubs. Theirs is the ability to vet their membership lists and bar or throw out undesirable persons.

But they have not done so in every case. The MELODY MAKER therefore demands that immediate steps be taken.

ONE.—WE CALL UPON THE NATIONAL FEDERATION OF JAZZ ORGANISATIONS TO CANCEL THE MEMBERSHIP OF EVERY CLUB WHICH HAS NOT, IN THEIR OPINION, TAKEN NECESSARY PRECAUTIONS TO PREVENT THE ENTRY OF DOPE PEDLARS OR DOPE TAKERS.

TWO.—WE CALL UPON THE MUSICIANS' UNION TO BLACKLIST EVERY CLUB SO BARRED BY THE NFJO.

THREE.—WE CALL UPON THE MUSICIANS' UNION TO CANCEL THE MEMBER-

SHIP OF ANY MUSICIAN WHO IS PROSECUTED AND FOUND GUILTY OF DOPE TAKING OR DOPE PEDDLING.

We, for our part, will not stand back in this fight to free jazz from the smear of viciousness which is threatening to envelop it.

WE WILL REFUSE ALL ADVERTISEMENTS FROM CLUBS AND/OR MUSICIANS BARRED UNDER THE ABOVE CONDITIONS.

WE WILL REFRAIN FROM PUBLICISING IN OUR NEWS OR FEATURE COLUMNS THE NAMES OF THE CLUBS AND MUSICIANS SO BARRED.

We have never—and will never—set ourselves up as dictators of how others should conduct their lives. That is their affair and theirs only.

We shall act

But when that conduct threatens adversely to affect the music in which we believe; when that conduct threatens to affect the lives of young people without whose support such music will perish; then we will act.

Our specialised knowledge of the London jazz club scene will be placed at the disposal of the police, whom we shall guarantee to assist in every possible way.

With the co-operation of the Musicians' Union and the National Federation of Jazz Organisations in the manner which we have outlined above, we are determined once and for all to rid our music of the menace which has been allowed to start growing within its midst.

ERNEST BORNEMAN'S

FOR those readers who think that the following should appear on the Modernist Page, and also for those hopeful souls who still hope that Borneman may see the Light some day, we have to say this:

(1) We have always been a loyal fan of the Duke, observing with interest every experiment devised by the ducal mind, even where we failed to sympathise with its objects;

(2) We owe much of the information set forth below to an informant on the staff of the only magazine that has ever carried a decent, living piece of writing about the Duke—that admirable weekly, the "New Yorker";

(3) We have appointed ourselves this country's leading non-professional advocate of the finger style of drumming, and we therefore transmit the following data with missionary fervour.

This, then, chronicles the recent progress of Mr. Ellington's new rhythm section in general—and his phenomenal drummer, Mr. Louie Bellson, in particular.

A slender, dark-haired, dark-browed, intensely buoyant young man of twenty-seven, Louie has been playing the drums since he was six years old. When he was five, his father, who plays the guitar (without a pick) and runs a music store in Moline, Illinois, outfitted him with a xylophone, but after a year of lessons young

ONE NIGHT STAND

discusses LOUIE BELLSON

Bellson decided he didn't want to devote all his time to that instrument, and asked for a snare drum.

Instructions.

He believes his request was inspired by a Memorial Day parade he saw in Peoria in 1929. In any case, his father presented him with a snare drum, gave him lessons, and got a drum teacher named Bert Wynans to give him additional instruction.

While attending high school, Louie won local drumming contests three years running, and then came to New York and won a Gene Krupa contest for the country's best drummer under eighteen.

After the Krupa contest he sat in with Ted Fio Rito's band one night when he was in Moline, and Fio Rito hired him. Later, he spent a year in Benny Goodman's band.

He was drafted in 1943, and, as a Technician, Fourth Grade (God bless those U.S. Army grades), played in the Walter Reed Hospital Concert Band, the Walter Reed Hospital Orchestra, and the 304th Army Service Forces Sextet.

Out again, he played another year with Benny, three and a half with TD, and one with Harry James. He left James's band for Duke's, he says, because he thought the Duke would allow him to experiment more with sounds.

"You know how the Duke is. With him everything's got to be different. We've just done something real wild—Billy Strayhorn and myself. The saxes are hold-

ing rosewood plates in their left hand and hit them with bamboo sticks. The trombones are hitting two rosewood sticks together. The trumpets are hitting two bamboo sticks. I'm using special drumsticks, with tambourine jingles in them. The Duke plays piano and the bass plays bass. It's a new sound!"

It ought to be, for aside from the special drumsticks with tambourine jingles, he plays, of course, a set of drums like no other in dance music—or anywhere else.

This, his double-bass-drum set, dates back, in idea form, to the time when he was in junior high school in Rock Island, Illinois; but it wasn't actually built till 1946.

Two drums

"A Chicago instrument firm told me I was crazy," he says, "but I knew I wasn't getting a big enough sound from just one drum and one high-hat cymbal. So they built me a set with two bass drums, and the next year I went to Gretsch in Brooklyn and they built me one."

"In about a year I'm going to have Gretsch build me a drum set with four bass drums, three snare drums, four tomtoms on top of the bass drums, four more on stands, two high-hat cymbals, and a cowbell. Right now I'm working on a musical arrangement that will make use of all of them. It's playing something very similar to melody along with the rest of the orchestra, as well as beating out rhythm.

"My theory is that drum solos get kind of monotonous to listen to unless you tell a story—which means you have to have more varied sounds. It'll be real wild!"

One of the reasons why Bellson can get away with this sort of thing, which would look like novelty-seeking sensationalism in anybody else's hands, is the fact that he is ambidextrous.

Practice

He opens doors with his left hand, can write with either hand, use scissors with either hand, throw with both hands equally well, and—not surprisingly—can use his feet equally well, kick a football with both of them and, naturally, stamp a drum pedal with either.

He spends an uncommon amount of time practising and is still taking lessons—in harmony and on the xylophone as well as on drums. In New York he studies with Saul Goodman of the Philharmonic; in Chicago, with Roy Knapp; in California, with Murray Spivack.

He practises a minimum of two hours a day, visiting music stores for that purpose when he is on tour, not counting practice hours on a rubber pad. He has written a good deal about finger-style drumming, including one of the standard works on the subject, the two-volume manual "The Musical Drummer" and the forthcoming "The Heart of Drumming" (David Gornston Publications).

"You can hit harder, play faster and play longer that way," he says. "Some teachers stick with the old 'rudimental' system, the old 'rabbit' grip, but any finger-system man can play rings round them. A dance band drummer who uses just his arms and wrists is bound to get worn out."

"I'm figuring out a way to apply principles of the finger system to hitting the bass drum

with the foot, but your ankle doesn't seem to work like your hand."

One of the special instruments he has designed for Gretsch is the stick-brush. He got the idea for it when he was playing with TD. "In ballads, when you switch from brushes to sticks, there's a lost place in the beat while you're changing over. You feel the sound emptying out. With the stick-brush you just flip it over with a turn of the wrist and you're all set."

Compositions

His own compositions and arrangements, "Skin Deep," "Hawk Talks" and "Ting-a-Ling," give an awe-inspiring impression of manual agility. The six new Vogue sides with Cat Anderson, Paul Gonsalves, Wendell Marshall, Duke, Tizol, Willie Smith, Strayhorn, Britt Woodman and Quentin Jackson are uneven, marring some of the most astonishing drum work on record with some of the worst Keteleby effects and cat (Anderson) miaows in Ellington history.

Still, there are spots, especially in "The Happening" and "Indian Summer," where Bellson shows that he fits into the band.

That, for a white boy, is quite an achievement by itself.

Film Review

THE MIXTURE AS BEFORE

PARAMOUNT'S "My Favourite Spy" (Carlton, Haymarket) is the Bob Hope mixture as before. Here, Bob is cast as a red-nosed comic who is persuaded to masquerade as a notorious spy in order to get the plans of a new war weapon.

The high-spot for me was the close-up of his subtle changes of expression while the character of his vicious double was described. The homely Hope ran registered the whole gamut from suavity to ruthlessness—and how accurately! As the foil for his amorous essays he has Hedy Lamarr. Miss Lamarr sings a new Livingstone and Evans number, "Just A Moment More," which might have been embarrassing had not the camera been focused on Hope most of the time.

Johnny Mercer's notable talents have been utilised in collaboration with Robert Emmett Dolan to write a novelty situation song, "I Wind-up Taking A Fall."

But the songs, sirens, crooks and situations are mere incidentals. Without the irrepressible Bob the film would die. And while there's Hope, there's life. —Tony Brown.

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TWO UNIVERSAL INTERNATIONAL PICTURES

Kenton-gaunt, haggard and ill- at Carnegie Hall

THIS year's Carnegie Hall concert by Stan Kenton was again billed as "Innovations In Modern Music." Apparently Stan expected to attract more innovation-seekers than could be crowded into Carnegie's 2,800 seats, so he had booked the hall for two evenings, financing and promoting the two concerts himself.

The outside of the hall was jammed with customers by the time I arrived, and the special souvenir programme was selling briskly. Inside, however, the audience looked sparse, filling up to a fairly good attendance total by the time the concert started. (The following evening, I heard later, was a sell-out.)

About 20 minutes after the announced starting time, Kenton's men began filing on-stage, to big applause. My first observation was that their uniforms matched what I knew of Kenton's music; and, if possible, were even louder. Gradually the stage filled up with a battery of strings, brass, woodwinds, reeds and rhythm. I lost count around 35.

Finally Stan strode on. (Pandemonium in the auditorium.) The wearying pace of his life had clearly told on him; after hopping from town to town every day, and filling in every spare moment with disc jockey programme appearances to help boost his business, Stan looked gaunt, haggard and ill.

Skittishness

The music started. A succession of works by a variety of writers unwound itself—Frank Marks' Spirals, Bill Russo's Ennui (which, like Pete Rugolo's Monotony, virtually invites sarcastic comment with its very title).

Kenton's announcements varied between dead earnestness, as if he were announcing the invention of a new atomic weapon, and skittishness, as if he were a little ashamed of all the pretension and wanted to soften the blows with a couple of gags.

The audience sat on its hands, but at least remained respectfully silent, as the strings worked their way through a very brilliant performance, with only occasional ragged edges, and the other sections worked equally hard with similarly slick results.

The two Shorty Rogers' works in the first half, Samba and Art Pepper—the latter named for the excellent alto man—provided a reminder that the band still has

MUSIC in the MAKING
Edited by
MIKE NEVARD

some ties with jazz. At moments, Shorty's writing even made the band swing, while the string section either played a subsidiary rôle or just sat looking on in wonderment.

The arrival of September Song, with its funereally ridiculous unison vocal, brought a reminder of a theory of mine about Kenton. It seems to me that he operates on three levels: Above, Below and At.

The Above level, which filled up most of this concert, reaches out vainly beyond jazz to accomplish something Stravinsky and Milhaud did infinitely better decades ago. These works, as Steve Race pointed out, "will become as highly sought after by us as the concert-style affairs of Paul Whiteman are now by the traditionalists—in other words, not at all."

The Below level, represented by such works as September Song and the out-of-tune singing of June Christy, attempts to placate those Kenton fans who are so impressed by Stan's serious speeches that they sit in silent respect during the ambitious works, but who still feel the need of something within their grasp, a reminder that Kenton still has contact with the mortals.

Tired June

The "At" level, alas, arrived all too rarely. Signifying the times when Stan's band stays at the level of real jazz rather than

above or below it, this segment is represented on records by such works as Jolly Rogers and Dynaflow, in which, divested of its strings and its Stravinsky-esque dreams, the band achieves the genuine feeling of the Woody Herman 1948 band.

The end of the first half of the concert brought June Christy, blonde and slim but also tired-looking, in a brace of her popular recording hits. Between June and the intermission, Stan slipped in one good instrumental number, Samana, which the programme described coyly as the work of one "Mammy Album" (Baritone saxophonist Manny Albam wrote it).

During the interval I talked with a number of musicians and fans. All were impressed with the quality of the performance. The value of what was being performed was the subject of much more argument.

Brash and brassy

One young woman, visibly shaken by the neurotic quality of the music, stood at the bar, a drink in her hand, and commented: "Six months ago I had a nervous breakdown. If my psychiatrist knew I came here to-night he'd never forgive me—this music just grates enough on the raw edges of my nerves to bring on a relapse." She did not return for the second half of the concert.

When the band returned it had changed into a new set of uniforms, just as garish as the first. The Rugolo arrangement of Love For Sale, brash and brassy, got things off to a typically fortissimo start. Bob Cooper, an adequate tenor man, who is June Christy's husband, was featured in a piece written for him by Shorty Rogers.

Shattering

Then Stan gave a long, rambling build-up to Bob Graettinger and his work, City Of Glass. Bob had been working on it for more than a year, it seemed, and we were to be privileged to hear one of the three parts.

If City Of Glass had actually been performed in such a city instead of in Carnegie Hall, not a pane would have been left unshattered after the first dozen bars.

It was perhaps the most expert and elaborate piece of writing of the evening, about as lucid as an Einstein theory, and, to the layman, just as exciting. It is safe to say that of the audience of

REPORTED by LEONARD FEATHER

over 2,000, 1950 hadn't the foggiest idea what was going on.

So it went for the rest of the show, with one more interruption by Christy. Some of the stuff was sheer movie background music; some, like the Bill Russo Halls Of Brass, was a genuine attempt to make use of the orchestra's tonal resources.

Depressing

The most depressing observation of the evening was that Conte Candoli, who played a tasteful trumpet jazz solo, got a mild hand, whereas the crowd burst into maniacal screams at the appearance, for his solo number, of Maynard Ferguson.

There are a few musicians who really admire Ferguson, respecting his technique and power of endurance. There are also people who admire the winners of six-

Louis in that order to win first-place trumpet honours.

With the screams of Ferguson echoing in my weary ears, I emerged from Carnegie Hall limp and unhappy—as unhappy as many of the neurotic sounds I had heard, as limp as Shelly Manne must be after his evening's workout at the drums.

Hero worship

I had heard a brace of excellent jazz soloists, almost completely submerged in a soup of over-arranged music. Mine eyes had seen the glory of the hero-worship that is Kenton's.

I wondered what would happen if someone were to take a splendid vehicle like the Kenton orchestra and steer it in the right direction. At present it seemed like a super-speed automobile

CHARLIE PARKER

NEXT week, "Music In The Making" begins publication of a document that is bound to cause tremendous interest among modern musicians and collectors—"Charlie Parker On Record."

This Discography—the most comprehensive Parker Disco yet compiled—lists almost 200 masters, and was specially prepared for "Music In The Making" by Erik Wiedemann, whose analytical survey of Stan Getz started this page off last August.

Wiedemann's collated material appears in print only after the most extensive checking and counter-checking. Discographers from widespread corners of the world collaborated in its preparation, and no source of information has been ignored.

The results of Wiedemann's research, and that of his fellow critics, will become fully apparent next week when "Music In The Making" prints Part I of "Charlie Parker On Record."

DISCOGRAPHY NEXT WEEK

day bicycle races and marathon dance championships.

Ferguson has become, even more than Illinois Jacquet, a symbol of the rottenness to which jazz can sink, and of the confusion that exists among fans who can actually hear music in the excruciating sounds produced by the Canadian caterwauler. In the new Down Beat poll, Ferguson topped Miles, Dizzy and

with a drunken driver at the wheel. (Stan's recent arrest for drunken driving, which the newspapers reported shortly before the concert tour, had only a coincidental bearing on this analogy.)

Surely an Ellington or a Ralph Burns, given a free hand (and the right to fire Ferguson), could do a tremendous job of carrying on, through an organisation like this, the work that Woody and Duke were doing with their own bands in the mid-1940's.

Ah, well, I told myself, what's the use of thinking this way. The music business is, after all, a business—and there's money in men like Maynard.

Two weeks later I read that the entire Kenton cross-country tour had been a resounding financial success.

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NOTEBOOK OF A MODERNIST

I SUPPOSE it's all my fault for describing them as "screw" chords. If I had called them something else, Geoffrey E. Robinson would not have stated in last week's "MM" that Kenton's screw chords could be found also in "Pétrouchka" and the Vaughan Williams Sixth.

They're not the same chords, of course, but we'll pass that. Whatever they may be, the whole question of harmonic screwiness is one of environment.

If a perfectly ordinary George Shearing chord cropped up in the middle of a Brandenburg Concerto, for instance, it would sound distinctly peculiar. It would also be wrong.

The big Unless

Vaughan Williams, Stravinsky and Bax; each has evolved his own harmonic level, in which his often difficult—but always logical—harmonies fit without anachronism.

Kenton has got a little further than the right to call his music "different."

Geoffrey E. Robinson knows as well as I do that advanced harmony in a diatonic framework is illogical, unless—and it's a big Unless—you're prepared to accept screw chords just

because they are screwy. That, come to think of it, was the point I was trying to make. No great composer from Byrd to Britten has mixed his harmonic levels and got away with it. Why should Kenton?

Kwqogsp writes . . .

ONE of the most satisfying things about writing a column is the varied correspondence one receives from readers. Considering their interesting contents, it's a shame that so many of them are illegible.

Mr. Charles Kwqogsp, for instance, writes a fascinating letter on the subject of "Perkir's Muud," pointing out that it is based on the harmonic sequence of the blues. Miss Pot Thonsu, of Wiggle-wiggle, Ruzziz Road, Buntingham, thinks Haleen Rasheep is Al Haig, and an otherwise lucid letter on the subject of Dave Brubeck is signed, so far as I can make out, by a German gentleman named Krczsz Bkrlhsz.

So long as neither Mr. Kwqogsp, Miss Thonsu nor Herr Bkrlhsz desire answers to their letters, all is well. Needless to say, they didn't enclose stamped addressed envelopes. If they want a reply, however, would they—and others with highly impressive signatures—please print their names? Thank you, Mein Herren.

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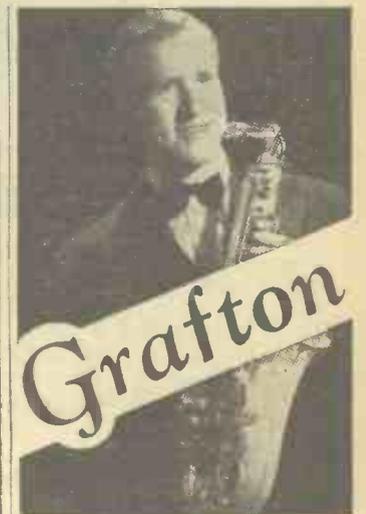
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The 'Seven' sound like fourteen on this fine side . . .

JOHNNY DANKWORTH SEVEN
 **** Hear Music (Lane, Loesser) (Esquire T-M-7-209)
 **** The Slider (Wise, Raeburn, Temple) (Esquire T-M-7-211) (Esquire 10-163-6s. 5;d.)

Dankworth (alto), Don Rendell (tr.), Jimmy Deuchar (tpt.), Eddie Harvey (tmb.), Bill le Sage (pno.), Eric Dawson (bass), Tony Kinsey (drs.). 12/7/1951. London.

"I HEAR Music," from the American musical show "Dancing On A Dime," is a fast number—faintly reminiscent of Jimmy McHugh's "Futuristic Rhythm"—which has turned out to be a good vehicle for another of the boppish performances we have come to expect from the Dankworth Seven.

"Slider" is a different proposition, and perhaps a somewhat unexpected choice for the group.

A slowish blues riff, it was recorded by Count Basie in 1949, and Johnny seems to have taken the cue for his arrangement from the Basie record (on HMV B9891).

Basie style is hardly Dankworth style. But he copes with it very successfully, giving it a rather more modern sound than Basie managed to achieve, and the side, like the coupling, can be classed among his best recordings.

Excellent alto

In addition to some excellent Dankworth alto, we get most of his cohorts giving good accounts of themselves in solos.

But what impressed me most about both sides was the remarkable ensemble.

Due about equally, I should say, to Johnny's skilful voicing of his arrangements, the good individual tones of his musicians, the fine internal balance the combination seems to have acquired, and the unusually proficient way all this has been dealt with in the recording, the Seven sound like a band double the size, although in fact they have only four front-line instruments.

Whether or not there is any particular point in making a small band sound like a big one is a question I leave you to argue out for yourselves.

But to be able to do so requires no little skill on the part of all concerned, and the fact that it has been accomplished here to such a degree is something on which they deserve some congratulation.

ELLA FITZGERALD
 *** Mixed Emotions (Louchheim) (Am. Decca W81214)
 ** Smooth Sailing (Arnett Cobb) (Am. Decca W81215) (Brunswick 04788-6s.)

81214—Acc. by Mank Jones (pno.), Everett Barksdale (gtr.), Arnold Fishkin (bass), Johnny Blowers (drs.), Ray Charles Singers (vocal background); directed by Sy. Oliver 26/6/1951. USA

81215—As above, plus Bill Doggett (organ). Same session.

"SMOOTH SAILING" is Ella on an all-scat tack.

The cargo she has to carry, in the shape of Bill Doggett's organ and the hand-clapping Ray Charles Singers, rocks the boat dangerously.

But Ella's smooth style and usual competence manage to keep it from foundering, even though she never quite achieves the heights she reached in her 1946 "Flying Home," 1947 "Lady Be Good" (both on Brunswick 03879) or later voyage on Brunswick 04351 to find out "How High The Moon."

Back on the dry land of honest-to-goodness singing, Ella deals with Stuart Louchheim's more than averagely tuneful "Mixed Emotions" in a way that would have been an unmixed blessing had it not been for the somewhat superfluous vocal background.

This sort of thing can be all right with conventional singers. But it only tends to clash with Ella's more individual and enlightened style.

Record Reviews by EDGAR JACKSON

BUDDY DE FRANCO AND HIS ORCHESTRA

*** Make Believe (Jerome Kern) (Am. MGM 51-S-260)

*** Why Do I Love You? (Jerome Kern) (Am. MGM 51-S-262) (MGM 449-5s. 4;d.)

De Franco (clt.), Gene Quill, Lennie Sinsgalli (altos), Buddy Arnold, Ben Lary (trns.), Vince Ferrara (bar.), Bernie Glow, Ed. Badgley, Charlie Walp, Mike Shane (tpts.), Freddie Zito, Chauncey Welsch, Al Robinson (tms.), Ted Corabi (pno.), Buddy Jones (bass), Billy Rule (drs.). 23/7/1951. USA.

WHETHER you are going to like these new Buddy De Franco sides will probably depend on what you expect from him.

Personally, I found them slightly disappointing. Buddy seems to be trying to find a compromise between fan and commercial appeal, and I can't see the result completely satisfying either market.

The arrangements are likely to prove a little too clever for ordinary record devotees, especially those who would buy records of popular "standards"—such as

these numbers Buddy has chosen—because they like the tunes.

On the other hand, they are hardly, shall we say, enterprising enough to please modernists hoping that Buddy would produce something justifying his position for the last two years, in both the "Metronome" and "Down Beat" polls, as America's foremost clarinet player.

Apart from some rather careless intonation in one or two spots, the band, with its good brass team, plays the arrangements competently, if not exactly with inspiration.

But the best parts of the sides are Buddy's clarinet solos. Not quite his best, but with more than mere traces of the De Franco imagination and comeliness, and pleasant enough.

GEORGE SHEARING QUINTET

*** I'll Be Around (Alec Wilder) (Am. MGM 51-S-31)

*** Don't Blame Me (Jimmy McHugh) (Am. MGM 51-S-3084-2) (MGM 447-5s. 4;d.)

*** Life With Feather (Leonard Feather) (Am. Discovery D155)

*** Moon Over Miami (Burke, Leslie) (Am. Discovery 154) (Vogue V.2028-6s.)

*** Cotton Top (Chuck Wayne) (Am. Discovery D153)

*** Sorry, Wrong Rumba (Leonard Feather) (Am. Discovery D152) (Vogue V.2003-6s.)

31—Shearing (pno.), Don Elliott (vib.), Chuck Wayne (real name Charles Jagelka) (gtr.), John O. Levy (bass), Denizil Best (drs.). 5/2/1951. USA.

3084—As above, except Al McKibbin (bass) replaces Levy. 15/5/1951. Los Angeles.

152/155—Shearing (pno.), Marjorie Hyams (vib.), Wayne (gtr.), Levy (bass), Best (drs.). Circa early 1949. USA.

SO there is another new face in the Shearing Quintet. John Levy's place has been taken by the ex-Dizzy Gillespie bass player, Al McKibbin.

McKibbin joined Dizzy in 1947, having recorded with Lucky Millinder in 1944 and on various Buck Clayton, Coleman Hawkins, J. C. Heard and Dickie Wells dates in 1946.

Maybe you will find his tone

When Shearing and De Franco were buddies



New titles by both George Shearing and Buddy De Franco are reviewed on this page. The above picture was taken when they were recording together in the same unit.

slightly rounder and his beat a trifle more pronounced than Levy's. But even so he has made little difference to the group. "I'll Be Around" (with Levy) and "Blame" (with McKibbin) are both the familiar Shearing sound, applied in the familiar Shearing way to these two familiar ballads.

If it comes off more effectively in Alec Wilder's "I'll Be Around," it is merely because it is applied with a little more feeling in this side than it is in the coupling.

The other four sides were made just before George signed with MGM.

The general approach then was much the same as it has since been on most of the "Lion" recordings.

But the tunes offered more scope—or at any rate more advantage was taken of them—to put a little pep into what has lately become a rather too-long-drawn-out Lord Mayor's show, and they are more invigorating than the latest MGM releases.

Had it not been for the rather noisy surface—a fault noticeable in most of the Vogue sides—"Life With Feather" would have got a fourth star.

ALAN CLARE—Piano Solos

**** The Folks Who Live On The Hill (Jerome Kern) (Esquire M-7-190). 9/6/1951. London.

**** Tabu (Lecuona, Stilman, Luban) (Esquire M-7-187). Same session. (Esquire 5-033-5s. 9;d.)

**** Lover (Rodgers, Hart) (Esquire M-7-189). Same session.

**** There's A Small Hotel (Rodgers, Hart) (Esquire M-7-186) (Esquire 5-042-5s. 9;d.)

"IT is hard to overestimate the importance of Alan Clare's 'Lover,' the first successful attempt to play jazz in 3/4 time."

Thus wrote Steve Race in the "MM" of 27/10/1951.

Whether Alan's "Lover" is the first successful (what exactly does Steve mean by "successful"?) attempt to play jazz in waltz time, or whether any endeavour, no matter how "successful," to adapt the 3/4 measure to jazz could ever amount to anything important, are matters about which I am by no means so certain as Steve appears to be.

But one thing on which all who know Alan Clare seem to be agreed is that he is one of our most underrated pianists.

He obtained his first professional engagement, when he was only 14, in a touring road show.

During the two years before the war he played at London's Nest Club and with Sid Phillips's Trio at Le Suivi. Then came six years in the Army, after which for three years he was with Sid Millward.

This was followed by two years with Stephane Grappelly at the Milroy, "96" and Dove Clubs, and last month he joined Harry Parry at the Washington.

Now, you might think that all this would have turned Alan into a typical "commercial" jivster. In fact, it has done something very different.

Although he plays in our idiom, he is not a drive pianist—or at any rate, not in these records.

They are perhaps best described as *ad lib.* salon improvisations. Their charm lies in the aesthetic delicacy of Alan's ideas, and the restrained, but enlightened, manner in which he carries them out. Subtlety is the keynote of it all.

If you can appreciate it, I guarantee you will enjoy Alan Clare's music, even though there is some trace of surface on the records when one turns up the volume control sufficiently to compensate for the under-recording.

The current series of TV dance band shows is completed. Here, a bandleader sums up . . .

At the end of round 1



by Nat Allen

SO the first round in the presentation of dance bands on TV is over. As one of the participants in this series, I would like to say "thank you" to Ronnie Waldman and the various producers for giving us all the facilities of TV for these efforts—because I remember televising only two years ago with producer Bill Ward, and we only had one camera and one rehearsal!

There have been complaints about conditions for dance bands on TV; but let's be fair: the terms and conditions under which I last televised were vastly improved.

Producer Bryan Sears could not have been more helpful, the only item still stinted was finance and, compared with some of my early contracts with TV, the last one was well on the road to what we all want, thanks again to Waldman—and the Musicians' Union, who have helped in no small measure.

I have had to work under very awkward conditions, but they were always fully appreciated by the producer and the higher-ups.

On one occasion, after a very difficult show, television chief Cecil McGivern (who, by the way, is a musician) came into the studio and said he realised the difficulties under which that particular show was presented, and that he would do all he could to prevent such conditions again.

Many difficulties

I have seen many difficulties slowly sort themselves out under the guiding hands of McGivern and Waldman. I know we all want more money, more rehearsal time, more this and more that—and within a very short time I am confident that we shall have things just as we want them, because TV knows as well as you and I the many difficulties of properly presenting a dance band.

But there is one very important fact that must not be overlooked—however difficult and awkward things have been in the past, others have had to cope with it, too. And several artists have become very popular and pleased the

viewers, working under the same conditions, same lights, same cameras and the same producers. It could be that the fault is occasionally ours.

I have always said that TV will be a big shop-window for bands, and this early stage of it must be coaxed along with the maximum of goodwill and understanding between bands and television, because we are the ones who want to televise, while television with its single programme has plenty of alternatives.

No great demand

And there is no great public demand on TV for band shows—yet.

I resent any supposedly helpful "phone calls from individuals who want me to cast some sort of aspersions on TV after any show I have been in.

The "inquest" should be held between band and producer after the show—and we should make attempts to correct our faults before giving spiteful ammunition to anyone who wants to widen the gap between TV and band shows.

Australian News

THE Riverside Jazz Band, of whom I wrote last month, were such a sensational success at their North Steyne Surf Club debut this month that they were booked on the spot for regular Saturday night dances as well as for two balls and Christmas and New Year's Eve revels.

Their playing has improved out of bounds.

Bobby Limb, tenor saxist, bandleader and comedian, who intends to invade England early in the New Year, has commenced a vaudeville tour with "Chez Paree." This should be a good grounding for an overseas tour.

The Sawyer Brothers of Sydney are known as the "Bop Barbers of Riley Street." Besides dispensing long "haircuts," their shop is the meeting place of the Sydney bop fraternity and is complete with juke box.—F. Owen Baker.

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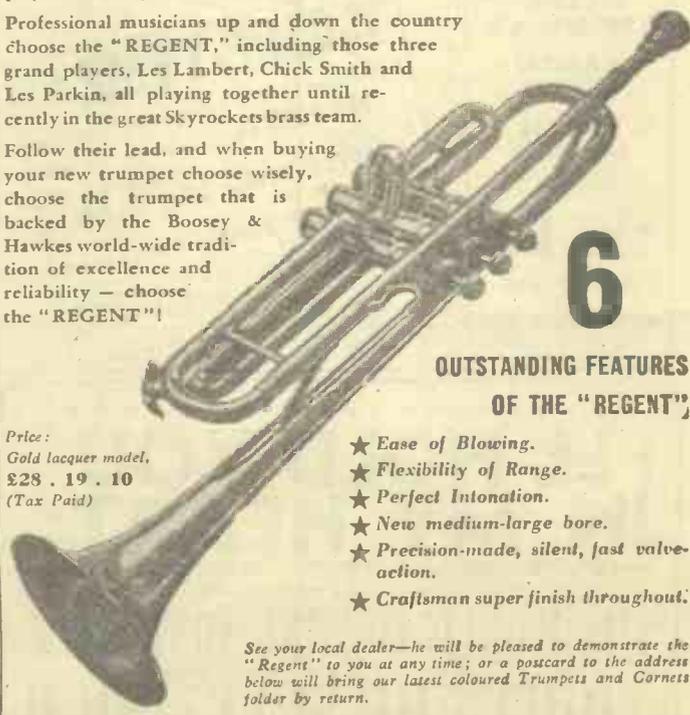
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PAT - THE MAN WHO CAME BACK



Pat McCormack (right), who has returned temporarily to the Joe Loss Band, poses for the "MM" with Joe (left) and fellow singers Jean Richards and Howard Jones.

MICKLEBURGH FORMS DIXIE 6

TRUMPET - PLAYER Bobby Mickleburgh has formed a six-piece Dixieland outfit of star musicians, and opens a series of special appearances with a date at Cook's Ferry Inn, Edmonton, on Sunday, December 9.

Bobby has been working chiefly for Ambrose since he left Sydney Lipton in June to freelance, and to open his own musical instrument and teaching business in Denmark-street.

His band will consist of Teddy McVee (drs.), Arthur Verry (tmb.), Chick Milne (clt.), Tommy Harris (pno.), and Les Farrell (bass).

Bobby is an honorary member of the Hot Club of France. He played at the French Jazz Festival at Nice in 1948.

Dewar says 'No' to 'Two-ton' Tess

Pianist Wally Dewar, who has been MD for the Reg Dixon show, "To Look at Me," which completes its run at Brighton this week (1st), is considering several new offers.

Whilst at Dudley Hippodrome last week he received a cable from Tessie O'Shea in New York, asking him to rejoin her there as accompanist.

Wally has declined. He wants to remain in this country for a while.

Courtenay becomes a Baker's (tenor) man!

FREDDIE COURTENAY, a young tenor saxist who previously played with Freddie Barratt at the Birmingham Casino, has now joined Kenny Baker and his band.

Freddie, who made his first broadcast with the Baker group in Jimmy Grant's "Jazz For Moderns" last week, replaces Tubby Hayes. Tubby, as reported in the MELODY MAKER dated October 20, is appearing with the new outfit formed by trumpeter Terry Brown.

'U.S. BAND BIZ IS IN THE DOLDRUMS' SAYS IVY BENSON

"AMERICAN bands are still great, but business is in the doldrums." This is a rapid summing up by bandleader Ivy Benson after three hectic weeks in New York.

During this jam-packed trip, Ivy heard most of the musical stars and met all the songwriters! She was finally "bowled over" by an all-girls' orchestra 56-strong. This was "The Hormel Girls," who are heard daily on American radio.

"The noise," explains Ivy, "is not quite so formidable as one would expect. There are actually twenty-six musicians and a choir of thirty."

Ivy was at the opening of Jimmy Dorsey's band at the Statler Hotel; heard Vincent Lopez; spent a memorable evening with Guy, Carmen and Victor Lombardo at the Roosevelt, and went on their recording session next day.

"Guy has a guitar doubling horn, and a tuba player—but it's a lovely sound."

Another time, Ivy heard Red Norvo at the Embers Club, and was duly impressed, as she was in quite a different way by Bobby Hackett's group.

"Grand' Ernie The bands which surprised her? "Well, one was trumpeter Buddy Morrow's orchestra. This is an up-and-coming band of immense potentialities," says Ivy. She also opined that Percy Faith was a "honey," and that Tennessee Ernie was a "grand fellow."

Ivy did a bit of "disc-jockeying" too. She had seven minutes over NBC, and played a new Danny Kaye record.

Perhaps the greatest knock-out, says Ivy, was the fabulous advertising methods used in U.S. entertainment.

"Imagine my astonishment," she says, "when I found that the most famous abbey since Westminster referred not to some edifice, but to Abbey Lane, the vocalist with Xavier Cugat!"

M'chesterswing show for Sid Phillips Ork

Poll-winning clarinettist Sid Phillips and his Band, plus singers Johnny Eager and Wally Peterson, will be the star attractions at the "Swing Session" Ted Heath is presenting at the Manchester Hippodrome this Sunday (2nd).

Stage star Peterson is one of the featured players in "South Pacific."

STARS FOR STARLITE

Piano leader Joe Saye continues his policy of featuring a different vocalist each week at the Starlite Room, W., by presenting Doris Steele this week, June Ramar next week (3rd) and a feature visit of Julie Dawn the week after (10th).

Bob Navarro takes six-piece to Nairobi on 12-month contract

Danny Craig in line-up

PIANIST-LEADER Bob Navarro is to take a six-piece band to the Flamingo Restaurant, Nairobi, Kenya, for twelve months. His engagement commences on December 14.

The band will be an all-purposes combination, playing dance and straight, and featuring Latin-American music, in which Bob has specialised for several years.

Bob Navarro led his own band at the Trocadero Restaurant, W., in 1938-9. Following three and a half years in the Army, he worked for Jack Hylton as sub-conductor and pianist for three years.

During this time, he also played for Santiago at the Milroy, and since then has led his own rumba bands at the Cocconut Grove, the Orchid Room and the Washington Hotel.

Big capture for Bob is the signing of drummer Danny Craig, who has decided to leave Harry Parry after three-and-a-half years to make the trip to Nairobi. He is going for health reasons.

Remainder of the line-up comprises Harry Robins (tr., bongos, vcl.), George Tregar (vln.) and Arthur Sutton (bass, vcl.). Bob Navarro will double on piano and Solovox.

Wants girl singer

In addition, Bob requires a girl vocalist, who must be attractive, youthful, and possessing a good voice. Applicants should ring Bob Navarro at Western 5372, or write to Jack Fallon at 19, Garrick-street, W.1.

The band flies to Kenya on December 10 or 11, and the girl vocalist could, if necessary, fly out later.

The engagement at the Flamingo, which reopens after lavish redecoration, has been negotiated by Jack Fallon Productions.

WALTERS BACK TO PANTO AT PRINCES

Well-known broadcasting conductor Owen Walters returns to pantomime this year. He will be MD for "Cinderella" at the Princes Theatre, London.

Derek Roy, Christine Norden and Cherry Lind are the stars.

Bechet writes music for French ballet

SIDNEY BECHET, now playing four weeks in a Philadelphia night club, has been telling reporters that he will write the film score for a French ballet.

The ballet, called "La Nuit Forte Conseil," is by Andre Coffrant, and is reported to be lined-up for shooting in Paris next March.

As reported in last week's "MM," Bechet returns to France in February for another season at the Vieux Colombier, where he was resident throughout the summer.

BASEMENT BOYS MAKE BENELUX BOP



Boyd 'calls' the 'Bumpkins' tune

Eric Winstone has formed a band within his main band, different from most such units in that it will play for Square Dancing.

This new group, the Country Bumpkins, will be led by altoist Harry Bence, and will comprise piano, bass, drums, accordion, clarinet and washboard.

Franklyn Boyd will be the Bumpkins' caller, and has been specially coached for his role.

The new "band" comes about as a result of demands received from dancers throughout the country.

KIP IN CABARET



Canadian singer Kathrin ("Kip") Oldfield enters her first West End cabaret spot next Monday (3rd) at London's Berkeley Hotel, with Ray Hartley accompanying her on piano. She has recently televised in the Eric Barker show.

FRASER-HAYES 4 'SETTLE DOWN'

The Fraser-Hayes Quartet finish their travels at the end of next week, after a gruelling eight months on tour. They then plan to settle down with an attractive residency at the Grand Spa Hotel, Bristol.

The outfit has been a mainstay of the touring show, "Roy Barbour's New Highlights," which is at Derby this week, and Wood Green Empire next week.

Co-leader Jimmy Fraser told the MELODY MAKER: "We have signed a contract with Roy Williams for the Quartet to feature at the Grand Spa Hotel, Bristol, from December 11. The MD there is Teddy White. We do not yet know whether we shall be used as a vocal and novelty part of the hotel's dance band, or whether we shall play as a separate unit."

Jimmy Fraser (gr., vcl.) is supported by Tony Hayes (bass, vcl.), Dave Mason (pno., acc.) and singer Annabelle Lee.

'Loonies' play at Scunthorpe

Eddie Mendoza and his "Loonies" are now resident at the Oswald Hotel, Scunthorpe, where they recently arrived after spending a six weeks' season at the 400 Ballroom, Torquay, and 14 weeks at the Blue Lagoon, Newquay.

Eddie has a six months' contract at the Oswald, but was released to appear for two weeks at the Cardiff Ideal Home Exhibition.

When not fooling, Eddie plays accordion, and with his wife, Betty Carole, as vocalist, his present personnel comprises Johnnie Almond (bass), Freddie Scowan (pno.), Johnny Wall (drs.) and Fred Hone (tr., vln., gtr.).

Parisian piano stars play 'The Blues' for Hazel

BOOGIE specialist Hazel Scott was guest of honour at a special reception sponsored by the French Radio-diffusion at the Drap d'Or—chic Parisian niterie where Hazel has been appearing with great success (writes Henry Kahn).

Hazel was introduced to a group of well-known French jazz pianists, among whom were American Negro keyboard exponents Art Simmons, Charley Beal and Aaron Bridges.

Art is currently working at the Ringside, and Charley at the Chez Inez. Bridges is freelancing.

After listening to the various pianists improvising on the blues, Hazel gave out, with her own distinctive rendering of Gershwin's "The Man I Love." Some criticised her performance as being too long and not sufficiently varied; others thought it great.

'Formidable'

Hazel then spoke into the microphone in French, and said she thought Paris "formidable."

If present arrangements permit, Hazel will be back to give three concerts at the Salle Gaveau after fulfilling engagements in Italy and Israel.

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LONDON CONCERT DISPUTE: JOSH WHITE FLAYS THE 'MINSTREL ROUTINE'

Harry Dawson flies to U.S. on star hunt

WEST END agent Harry Dawson leaves next Friday (7th) for three weeks in the States.

Harry told the "MM": "The purpose of my visit is mainly to make contact with several very big artists of the music and entertainment sphere. I am hoping—in conjunction with Foster's Agency and the William Morris Agency in New York—to bring some of these musical stars to Britain.

Vaughan, Cole, Tatum

Among the top-liners with whom Harry hopes to negotiate over there are Sarah Vaughan, Nat "King" Cole and Art Tatum. If he should succeed in getting one, or all, of these famous jazz figures to Britain, he will probably feature them in his State Theatre (Kilburn) concert series, given such a good start last Sunday when "Rhythm Cavalcade" played to phenomenal business. These concerts continue on January 27 and February 17.

Folk singer refuses to appear in same show as 'insulting act'

FOLK-SINGER Josh White refused to appear in the "Rhythm Cavalcade" concerts at the Gaumont State Theatre, Kilburn, last Sunday, until he had received an assurance that a "blacked-up" impersonation of Al Jolson by Freddy Randall's Dennis Andrews would not take place.

"I was asked whether I objected," Josh told the MELODY MAKER, "and I said that I did—strenuously. I explained that I would never have consented to do the concert had I known that an act of that kind was on the bill.

'There was no argument'

"Once I found out, I refused to appear in the same show as an act which I considered insulting.

"There was no argument. They agreed to cut out the black-face stuff and I went on.

"Please understand that I don't want to interfere with anybody's livelihood, but I know that this black-faced minstrel routine—often practised quite innocently—has been, and is, detrimental to the interests of coloured Americans.

"And I think it's about time entertainers quit using it. I know I can't stop this kind of performance going on, but I do not have to support it by playing in the same bill. People who think I've got 'a chip on my shoulder' about this should look into the subject and learn something of its effects before they criticise."

Chilton in support

Charles Chilton, BBC producer of "The Glory Road," told the "MM": "I happened to be with Josh that night, and I support absolutely the stand which he made. I should also have lent my support had I been present at an



The "MM" photographer took this shot of Charles Chilton, Josh White and Bill Coleman in the Radiodiffusion studios, Paris, last Friday. Chilton flew to Paris to record talent for an all-coloured BBC show to air on December 28. Among those recorded were Josh, Coleman, Hazel Scott and Josephine Premice.

JAZZMAN JOINS THE HALLE ORK

On November 7, 22-year-old Gordon Neal commenced his duties with the famous Hallé Orchestra as a member of the bass section.

Gordon, who was recently awarded a diploma of the Manchester Royal College of Music, has for some time past played bass with Tommy Fisher and his Band—a Dixieland group well known in South Yorkshire and regular MELODY MAKER Contestants.

SCOTS L.A. MEN PLAY WITH 'LIPS'

WHILE playing at the West End Restaurant, Edinburgh, the Flesta Grande Ensemble—a seven-piece combo—was offered a month's engagement at the Hotel Bristol in Oslo.

Now the group has had its contract at the Bristol extended for a further month. The seven-piece comprises Harry Hall (tpt.), Jack Wilson (alto, clt.), Danny Dorrian (pno.), Russell Cessford (drs.), Jimmy Currie (gtr.), Bill Stark (bass) and Walter Russell (vcl.).

Although Latin-American specialists, the boys have been sitting in on a number of jazz sessions while in Norway, and played with Hot Lips Page during his visit there.

Malta bassist dies in crash

Johnny Bonnici, bassist with one of Malta's leading dance bands, was killed when he crashed while riding home on his motorcycle during a heavy storm.

News of this tragedy comes from sax-leader George Borg, who has been at the Vernon United Services Club in Malta since 1948; Johnny played with "Oliver" and his Band.

Most of Malta's leading outfits will give their services at a benefit for Johnny's family.

Calling Bernadettes
The MELODY MAKER has been requested to put in a "call" for the Bernadette Sisters. They should write or phone the "MM" as soon as possible.

AFM protests after film 'Jim Crowism'

LOCAL 802—New York branch of the AFM—has protested to Columbia Pictures over a "Jim Crow" incident during the filming of a night-club scene at Eddie Condon's Greenwich Village niterie.

Columbia producers, shooting a sequence to feature the Condon band, asked that clarinetist Edmund Hall, only Negro member of the band, be replaced by a white man.

It was their intention, however, to use Hall on the sound-track.

Union officials who protested at the company's action were told by Columbia producer Harry Foster that eight Southern States would not exhibit the film if Hall were photographed.

The sequence was finally shot twice. Hall featured in the version for Northern States, but not in that for Southern release.

Dankworth revokes his 'no jazz on air' edict

JOHNNY DANKWORTH has revoked a decision made last February that his Seven should never again be heard playing a specialised jazz programme on the air. On December 8, the Poll-winning Seven returns to radio's "Jazz for Moderns."

At the time of the Seven's withdrawal from its BBC jazz following, Johnny told the MELODY MAKER: "Such broadcasts curtail our dance and concert bookings."

He described the Seven's decision as one necessary to keep the group together.

'Commercial' hold

Since then, the Seven has strengthened its hold on the commercial field, and as a result Johnny feels he can now afford to undertake jazz broadcasts.

The Dankworth group has a commercial airing on December 22 (12.25-12.55 p.m. L.).

Meanwhile, producer Jimmy Grant continues to line-up groups for his "Jazz for Moderns."

Tomorrow (Saturday), drummer Bobby Kevin and bassist Jack Seymour will lead a contingent from the Ken Mackintosh band.

On December 15 the programme features a group from the Oscar Rabin Band, led by tenorman Pete Warner.

The following week, Steve Race will present his "New Sounds In Jazz."



Johnny Dankworth lectures to students of the London School of Economics during their lunch-break. His subject—modern jazz.

Pee-Wee Russell recovers, forms 6

Pee-Wee Russell, recovered from the nearly fatal illness that befell him a few months ago, has formed a six-piece outfit, including Johnny Dengler on trumpet, which has just started its first engagement at the Zanzibar in Denver, Colorado.

MOORE AIRS MORE

Piano stylist Gerry Moore has two more broadcasts next week. On Wednesday, he airs in "Piano Playtime"; on Saturday he guests with the Majestic Orchestra.

Flying Dorsey Ork in \$200,000 Brazil deal

NEW YORK, SATURDAY.

TOMMY DORSEY and his entire 21-piece orchestra flew to Brazil on Thursday in a fantastic deal involving some \$200,000 (writes Leonard Feather).

The band will get nine weeks of work out of the deal. Expenses are being shared by radio and television stations in Rio de Janeiro, a cosmetic company which will sponsor Dorsey on the air, and various night clubs.

The night clubs, in which the band will be featured, are in Recife, Bahia, Sao Paulo and other big cities.

After the Brazil engagements the band will probably go to Uruguay for four weeks at the Montevideo Carnival.

Nat Brusiloff, Dorsey old boy, dies at 47

Nat Brusiloff, 47-year-old violinist and conductor who was a big radio and recording name two decades ago, died recently in New York.

Brusiloff used to conduct for Bing Crosby, Kate Smith, Morton Downey and many others in the early days of CBS.

Many of today's top bandleaders worked with him, including the Dorsey Brothers, with whose concert orchestra he recorded in 1929.

STANTON AT ASTOR

Clarinetist Bernie Stanton, who played with Nat Gonella and his Georgians at the Festival Pleasure Gardens, has formed his own seven-piece and secured an engagement at the Astor Sunday Club this Sunday (2nd).

The band's book is by trombonist Bernard Ebbsinghouse.

Lena Horne 'mothers' Peters Sister's son

Virginia Peters, the youngest of the singing Peters Sisters, has given birth to a 9-lb. son (reports Henry Kahn from Paris). Lena Horne is to be the godmother.

In private life, Virginia is Madame Michel Engel. Mother and child are doing well.

As soon as Virginia is on her feet again she intends to join her sisters in an operetta, "Three Weak Women," written for them by Andre Hornez.

THREE MEET ON 'MIDDAY DATE'



Violinist-leader Danny Levan has had his BBC "Midday Date" series extended yet again. The series, on Wednesdays, will now run till Christmas. This "MM" photo shows Danny (left) with organist Harold Smart and singer Jimmy Young. Both Danny and Harold had solo spots in last Sunday's "Rhythm Cavalcade" concerts.

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Reeds and REASON

IF I had been Julius Caesar and still a sax player, I should have observed, sooner or later: "The fault, dear Brutus, lies not in our reeds but in ourselves." The maddening process of reed testing undoubtedly brings out the worst in all of us.

If only we could stay calm and be honest, we would realise that the truth is not "That reed doesn't suit me," but "I don't suit that reed."

Given a reasonable standard of cane-selection and manufacture, all reeds suit somebody at some time, or at the very worst they can be made to. It stands to reason that, in physical character, the reed cannot alter from minute to minute half so much as that plastic, pliable, living cell-structure which is the lip.

True, the reed beds itself down and accommodates itself to the mouthpiece table. But then so

does the lip in relation to the reed.

Where one stays put, however, the other is continually altering—in position, sensitivity and strength.

Yet muscular reaction is a powerful force, and the lip muscles unconsciously retain the memory of their most comfortable "set." Thus, when the

By **Albert HARRIS**

player looks for a new reed, he demands very similar characteristics to the one he has just discarded. This will give his lip muscles less work in adjusting themselves to the new one.

The proof of this can be found when trying out a batch of new reeds. Few of us will deny that, after we have been through the lot, no matter how satisfactory they may be, there is always a sense of relief and "homecoming" when we replace the one we threw away as unplayable.

I suppose the truth is that we usually haven't the time or patience to make a note of the defects of each reed as we try it, with the idea of making adjustments by shaving or clipping in our own good time.

It will also pay to remember that further modifications may be necessary after a few minutes' blowing. The reed will nearly always soften up, so when you have one that seems a little too hard at first, don't touch it until you have given it enough time to settle down.

A shade soft

One that seems only a shade soft to start with will certainly go too soft and need clipping, though I must admit it is often better to make the final and decisive operation a matter of clipping rather than shaving. But be sparing with what you take off, for you can go on alternating, like the monkey with the cheese, until you have nothing left—at least, nothing of any value.

I feel safe in asserting, then, that where one instrument is concerned, finding a suitable reed is a matter of patience. I won't pretend, however, that there are no complications. Of these, the two major ones are doubling on instruments and environment. Let us first examine the latter.

In spite of the arguments I've had about this, I am convinced that a reed can be suitable in one place and useless in another. For those of us whose work varies extensively, it is ridiculous to suggest that the same reed can be used one night for leading a five-piece section in a capacity-filled and very noisy ballroom, and for the finest pianissimo under a temperamental singer's voice in a theatre pit the next night.

Reed testing

In the same way, a reed that seems perfectly suitable at home or in the band room may prove useless five minutes later when it is used on the job proper.

You may infer, then, that the only way to test a reed is on the job. I find no shame in admitting that I do it myself, but I do make it as unobtrusive and as expeditious as possible.

A good plan is to have ready three or four reeds which have been tested and "blown in." Assure yourself of the difference in their characteristics, and number them—or, better still, mark them according to grade, H or S.

Start with the one that seems most satisfactory. It's likely that you won't be satisfied and that you'll find one of the others is preferable.

All this is comparatively simple where only one instrument is involved. In doubling, I'm afraid, the situation is worse. Everyone must have met the phenomenon in which, after playing the sax for some time, a bit of clarinet is called for, and, on changing back, the reed on the sax seems ridiculously soft or hard—usually the former.

The solution

Obviously the solution lies along the same lines as before. But if two lots of reeds are involved, twice as much testing will be necessary. I know this can be most exasperating to the leader, or to the man next to you.

I would suggest, though, that you take one instrument as normal (naturally the one most used) and bring the other one into line.

It may be necessary to find more opportunities for comparison than are offered by the music, but you must persevere, at least until your neighbour hits you on the head with his instrument. It does seem the only way, and from my own experience I can say that, once two reeds have been well matched-up, it may be months before the process need be repeated.

Bass playing for beginners . . .

THERE are many bassists around the country who have not been playing very long and many who do only a couple of gigs a week. Most of these have at the moment no desire to play with string orchestras and their first years of playing will be devoted to "having a go" and enjoying themselves thoroughly.

Many are unable to get good teachers; others just can't afford lessons, some even consider the bow to be a luxury.

While I won't deny that the best way to play is to play correctly, I think these people have to be helped and guided. After all, there aren't enough string orchestras to go round! It is with this in mind that I have compiled the following hints.

One of the most important things for the beginner is to be able to press the strings down with ease and to be able to pull them without undue strain on the fingers.

Tight strings may be due either to the bridge being too high or to a nut which raises them too far from the fingerboard.

Orchestral players usually use a very low action, but for dance band playing this is not practicable.

The height

A rough idea of the height favoured by dance players will be given if the little finger is placed under the strings at the bottom of the fingerboard. The strings should then be approximately a quarter of an inch above the finger.

Remember, though, that this will only give a rough idea. A lot depends on the instrument and on individual taste.

One should be able to press down the strings easily three quarters of an inch from the nut.

The notches into which the strings fit can be filed to the required depth. This is best done by a competent bass repairer but, if it must be done at home, then the filing should be gradual. Any attempt to rush the job may lead to disaster.

Matched strings are also a help. Nothing is more uncomfortable than having to play on



by **SAMMY STOKES**

a very thick G string and a thin D. Strings can be bought in sets and the following comparative sizes will be handy as a guide:

G string—41; D string—56; A string—49; E string—76.

Remember, though, that this is only a guide. Some basses need different gauges.

A good set of matched strings will mean that the instrument always has the same "feel" and nothing helps playing consistency more than that.

Incidentally, if any reader is unable to get a matched set, I will be pleased to advise if he writes to me care of this page.

Protective

A small piece of rag soaked in almond or neets-foot oil can be kept in the machine head. Rub the strings with it occasionally as a protective measure.

When replacing strings, make sure that they run straight from the nut into their respective holes in the machine head without crossing each other. Any lap-over will affect the tuning. Tie the strings before tightening to prevent slipping.

If you play with the right hand at the bottom of the fingerboard there are two pizzicato methods. One is to pull the string across and release; the other is to press the string down on to the fingerboard and release.

The latter produces a knocking sound, but it does give long notes and stops them running one into the other. Ray Brown, Tommy Potter and Curly Russell all produce this sound.

Try to use a lot of the finger on the string and not just the tip.

A heavy bass drum sound can make your notes seem short, so plead with the drummer to take it easy—but on your own head be it!

The pianist's left hand can also have this effect, so you might as

well tackle both boys at the same time.

In my opinion, the fewer rhythm men playing a strict four-in-the-bar, the more relaxed the sound. I know that for an ordinary dance date this can be carried to extremes, but a happy medium should be the aim.

For fast pizzicato playing it is handy to be able to use two fingers alternately. You can practise slowly at first and gradually work up speed when you are producing a uniform sound from each finger.

I've found that the sound of the bass varies in different halls. The atmosphere seems to affect it more than most instruments.

Try moving around the stand until you get the best sound. A square of wood is handy to take around. Some floors seem too soft; others too hard, so it's useful to have something on which to stand the bass.

Briefly

Now let's touch briefly on points that have been discussed often before.

The thumb of the left hand must not be wrapped around the neck so that it protrudes on the near side. Try to keep the ball of the thumb alone in contact with the neck—and keep it straight. This will make for easier fingering.

Listening to records is essential for improvement. Players like Brown, Potter, Russell and Percy Heath should be studied until you know every note and progression they play, and examples should be copied down and adapted for your own needs.

Some English bassists make profitable listening, too. I never tire of hearing Lennie Bush—now with the Roy Fox band. He produces a huge tone and unequalled beat and plays with feeling.

Johnny Hawkesworth has a ridiculously fast technique, while Jack Collier is really perfect and a shining example of musicianship.

Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended November 24 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

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

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

... AND THE STORY BEHIND A TUNE:

"Lullaby Of Broadway," now enjoying a revival, was originally featured in the film, "Gold Diggers of 1935," when it was sung by Dick Powell—then at the height of his fame as a crooner.

Dubin and Warren, the writers, are one of the world's greatest song-writing teams. Dubin averaged 60 songs a year from 1930 until his death in 1945, and Warren's songs have been recorded on the sound tracks of 60 or more films.

This song was the first of Warren's to win an Oscar, and he is the only writer with three such awards to his credit—J. M.



CLARINET QUERIES answered by BILLY AMSTELL

As a struggling novice, here are some of the difficulties I encounter on my clarinet.

When playing in the low register, I seem to be able to pitch a note dead on; but when I get up to G, I pitch a fraction below and creep up to the note.

I recently purchased a five-star mouthpiece and use a soft reed with it. Is this lay too open for me?

I should say that your embouchure is not yet properly set. The muscles around the mouth take time to develop. It's not much use trying to rush things.

In my opinion, the mouthpiece you use is too open for a beginner. A medium lay, slightly open at the tip, with a medium reed might be a lot better.

★

When I have been playing for a considerable time (say, two hours), my bottom lip slips forward and I find myself unintentionally hitting a high note now and again. I have been told that I do not put enough of the mouthpiece in my mouth, but I've found that putting in more tends to expand my cheeks and makes tonguing difficult.

Will my lip strengthen in time, or is my embouchure bad?

I don't think that any beginner is able to blow properly for two hours. It is undesirable, anyway, to try.

It seems to me that you've been carrying on these marathon practice sessions by sheer will-power! Regular, thoughtful practice is the thing. An hour a day, split into ten-minute instalments with a five-minute break between each, is enough for a start.

You must accept the fact that it is going to take some time to attain a degree of mastery over the clarinet; unless you temper your enthusiasm a little, it is likely to master you.

I should say that the puffing out of the cheeks is caused by the open lay and soft reed.

Does your tutor show you how much of the mouthpiece to take in the mouth? If not, go to see a name band, watch the clarinet players, and then try to have a few words with them.

★

After having played for an hour or so, I get cramp in the fingers of my right hand. Is there any sort of exercise I can use to prevent this? Incident-



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Jelly Roll Morton

JELLY ROLL MORTON'S RED HOT PEPPERS
Kansas City Stomps
Shoe Shiner's Drag
(HMV B10151)

Ward Pinkett (tp.); Geechie Fields (trb.), Omer Simeon (cl.), Lee Blair (bjo.), Bill Benford (tuba), Tommy Benford (drs.), Jelly Roll Morton (pno.). Recorded New York, 11/6/28.

To see these sides in our local HMV catalogue is like welcoming home an old friend. The record has been on my shelves for many years, and it is a fine thing to see it now made available to all in this country.

Everyone interested in jazz should buy this record, for it represents two of the finest examples from a very fine period in Jelly Roll Morton's eventful recording career.

It was the original intention of the dog's Master to release "Kansas City Stomps" backed by "The Chant," but, by what has turned out a happy coincidence, the shell of the original choice was found to be cracked, and so a substitution had to be made.

Luckily, they turned up an actual session mate to "Kansas City Stomps," and it makes quite the ideal backing.

The very opening of the stomp will at once catch your ear. An echoing phrase repeated by clarinet, trumpet, trombone and tuba, leads into an ensemble chorus which delights by its supple push and fine articulation.

An exciting solo

Simeon's solo is exciting to listen to. His tone, more fragile than usual, is wonderfully set against Benford's velvet-sounding tuba.

A short and economical solo by Morton leads to another glorious all-in, recorded with good balance and fidelity. They were not afraid of recording drums in those days, and Tommy Benford's heavily accented off-beats on tom-tom and snare have been caught with accuracy.

Morton never hesitated to use any of his instruments for solo purposes, and solo banjo here is followed by tuba modulation into Ward Pinkett's dry-sounding, but very swingy, trumpet part.

A sinuous lead by Simeon urges the whole band on its way into the last free-sounding ensemble. Morton had a great partiality for rather fussy, arranged codas—here is a striking example.

The slightly sombre, easy-paced "Shoe Shiner's Drag" shows off Ward Pinkett at his very best. His solo, executed with quickening vibrato, sounds very hot against Simeon's finely balanced fill-in passages.

This tune was originally entitled "London Blues," and it is interesting to compare Morton's piano version with this by the band. It will be noticed how Morton's ideas on piano fit perfectly his policy for small-band treatment of his jazz tunes. His solo passages here are very economical of notes, but he swings wonderfully against Benford's solid tuba.

Simeon is superlative. His knowledge of the function of a New Orleans clarinet is infinite, and listening to him on these sides one realises why Mr. Jelly Lord thought him second to none. Ward Pinkett accents his second solo with sparse notes, beautifully timed and placed. Both he and Geechie Fields, who follows, sound exceedingly hot.

JAZZ reviews by Sinclair Trill

the latter's dingy growls being particularly effective. The last all-in is wonderfully free, and builds to a fine climax.

You will notice throughout both these how Morton's jazz policy and arranging skill impressed itself upon any group that he assembled in the recording studio. Leave the solos to the musicians, but see that all background harmonies, ensembles, and modulations are carefully worked out and polished to a high shine.

That was the Morton scheme; and how it worked!

JELLY ROLL MORTON'S STEAMBOAT FOUR
Mr. Jelly Lord
JELLY ROLL MORTON'S JAZZ KIDS
Steady Roll
(Jazz Collector L96)

THESE two oddities were recorded in Chicago in 1924, and were originally on the Paramount label.

Musically, they are not of much merit, but they are almost worth your seven-and-sixpence for the fun of the thing.

On "Mr. Jelly Lord," the great man is surrounded by clarinet, sax, banjo and kazoo (all unknown), and a nice little shindy they kick up, to be sure. Jelly, refusing to be disturbed, carries on joyfully playing his usual dexterous and imaginative piano.

The Jazz Kids are composed of Mr. Unknown on banjo; his brother playing kazoo; and, according to the label, Jelly Roll Morton on yet another kazoo.

I would certainly recommend this side to Mr. Papp Green whose notes on the function of this enigmatical machine have interested me deeply. I also recommend this to lovers of the original Mound City Blue Blowers, if there are any left in the country, for it is roughly the same type of noise.

Jelly Roll Morton's kazoo method (if indeed it is his) does not follow very closely that of his piano, but it is vastly amusing for all that.

COLLECTORS' CORNER
Edited by
Max Jones and Sinclair Trill

JELLY ROLL MORTON (Piano Solos)
Wolverine Blues. (Joys)
King Porter (A Stomp)
(Tempo R47)

Recorded Richmond, Ind., August, 1923

TWO of Jelly Roll Morton's most famous compositions, recorded for Gennett in 1923, and now faithfully transferred to the Tempo label.

There is wonderful charm about these sides, which are played with great delicacy and imagination.

In some respects I like this solo version of "Wolverine Blues" as well as anything Jelly Roll ever did. It is full of right hand "whips" and surprisingly delayed accents, and if anyone ever accuses Morton of being short on technique, get them to listen to this side.

His party piece

The number of occasions that Morton recorded "King Porter" suggest it must have been quite his party piece. I have seven or eight versions, all of which are good and all of which are different in many respects.

These solos bring very much to light that Jelly was no "thumper." His touch was as light as a feather—all aspiring Mortonites, please note.

with MAX JONES

weeks. He told me he played with Jimmy Noone in Chicago in 1933, and afterwards went with Eddie South. His first important job was with Les Hite around 1931. His brother, Eddie, once recorded with Bigard, now leads the successful Eddie Beal Trio.

At the Piano Club, Charlie plays and sings a lot of romantic numbers, but also hits out some strong Wallerish choruses.

The next stop was "La Canne a Sucre," to hear a Creole band led by Albert Leirvat, and see the exciting dancing of Americans Byron Cutler and Othella Strozler. The latter is said to be an excellent jazz singer.

Ernie Royal

From there to Tom's Bar BQ bar, where I found Cab Kaye (who said he was on his way back to England) talking to Ernie Royal, the former Ellington, Hampton and Woody Herman trumpeter. Royal arrived in Europe in September and is now soloing with Jacques Hélan's Orchestra. He would like to play as a featured soloist in England.

Finally, on Friday, I fell in with Josh White and Charles Chilton, who were recording broadcasts in Paris—one with Bill Coleman.

Afterwards, braving the prices at the Club St. Germain, we heard Coleman with Claude Bolling's band. He plays modern jump numbers, Ellington and some bop; still sounds great at times but not completely at home in the band.

I don't know whether it is an unmixing joy for men like Byas, Coleman, Bechet, Lips Page and Nelson Williams to play with the local musicians; but I'm sure it is an unmixing blessing to the local musicians.

What a difference it would make over here.

COLLECTORS' PIECES

THE Mezzrow Band—Mezz, Collins, Zutty, Jospin, Lafitte and Perslany—recorded 10 sides for Vogue on November 15 and 16.

The titles were "Clarinet Marmalade," "Struttin' With Some Barbecue," "If I Could Be With You," "Blues Jam Up," "The Sheik," "Blues No-One Dug," "Mezzorola Blues," "Boogie Parisien," "Blues Des Annees Vingt" and "Drum Face" (Zutty's drum solo).

Readers who heard Denis Preston's broadcast report on the Mezz concert (on the French Service last Sunday) will have heard a test pressing of "If I Could Be With You"—featuring Collins's muted trumpet—and the open trumpet solo from "Boogie Parisien."

I think they will have shared Denis's opinion (and mine incidentally) that Collins brings back memories of the Armstrong of "Muggles" and "Squeeze Me," yet plays with too personal a touch to be branded as another imitator.

British Vogue say they will release four of these sides in the very near future. I haven't heard the rest of the titles, but hope there are one or two featuring Lee's slow blues playing.

Eldridge on piano

Mezz has also made sides with Claude Luter's band. Vogue 5107—"Old Fashioned Love" and "Christopher's Rockin'" (based on the old C.C. riff)—came out the day before I left Paris. This one, at any rate, is rather a disappointing noise.

The others are "Four Or Five Times"/"Black and Blue" (V5104), "Jingle Bells"/"Blues As We Like 'Em" (V5105), and "If I Had You"/"Weary Blues" (V5106).

Vogue's Leon Kaba, over in London this week, says he recorded two sides of Roy Eldridge playing piano. One piece is after Fatha Hines, because Roy admires him so much. Kenny Clarke, too, has been recorded on piano.

I haven't been able to hear these yet, or the records Nelson Williams made with Zutty. Titles of the last are "Just Some Blues"/"The Masquerade Is Over" (5110), "Apico"/"Marelle" (5109), and "Cañanova"/"Creole Love Call" (5108).

M. J.

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MELODY MAKER MAILBAG

What does make a good jazz critic?

MAURICE BURMAN says ("MM," 17/11/51) we do not substantiate our "incompetence" claim. To jazz enthusiasts his incompetence is obvious. He is out of touch with traditionalist jazz because, from his writings, it seems that he has never studied the subject.

Although we admire his zeal in his search for jazz, we doubt if he ever played in the genuine old style.

Old records prove there was little jazz here before the war. And even sitting in with Louis does not make him a jazz critic.

Before Mr. Burman can convince us that he is competent he must show that he has made a thorough study of Negro folk-music (Lead Belly, etc.), New Orleans jazz (Morton, Bunk, the Hot Five, etc.), and the other jazz styles.

Freddy Clayton shows a very sensible jazz outlook; he can take criticism.

If Messrs. Clayton and Burman want to know how we think it should be done they should listen to Eddie Condon's "Swannie" (Brunswick). The Condon and Clayton bands play in the same style—but there the similarity ends!

Teddy Foster please note: Maurice Burman is being "jumped on" not for adversely criticising a band, but for praising one!—Alan Stevens and Harry Giltrap, Manchester.

I FEEL that it is wrong to condemn any jazz band solely on the grounds of technical imperfection.

A perfect technique is only an advantage when it is allied to real jazz feeling. If a jazzman can succeed in projecting this vital spirit across the ether to his listeners, he is a great jazzman—regardless of technique. If he can achieve technical perfection at the same time, he is a genius.

Secondly, must one have years of practical experience before being qualified to criticise? Surely not!

How many literary critics can boast of authorship? How many film critics are

ex-stars or producers? How many theatrical critics are actors or playwrights? —Bill Badley, Ripon, Yorks.

I SUGGEST that the "Jazz for Moderns" programme be re-entitled "Jazz and the Ronnie Ball group."—G. W. Haine, Teddington, Middlesex.

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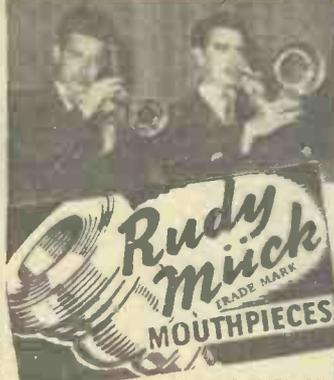
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Ex-'All Britain' champs' dual role in Scots jazz broadcast

Irish leader crashes in 100-mile 'race'

IRISH leader Jack Barrett was recently involved in a road crash, as the result of which his station-wagon was damaged and he and his outfit finished up in a nearby ditch. Luckily none of the boys, nor vocalist Bridie Howitt was injured, nor were any instruments damaged.

Hurriedly engaging a local car, the band carried on to its destination, arriving just in time for the dance and enabling Jack Barrett to retain his proud record of never yet having failed to appear at an engagement.

The crash occurred as Jack and his boys were racing from Kells to Tuam, Co. Galway—100 miles to the west.

Whilst taking a short cut at Newbridge, near Athlone, Jack stopped to look at a signpost—and a truck crashed straight into the back of his car.

'ANYTHING GOES' FOR IVOR RAYMOND FIVE

For his recently announced "Anything Goes" broadcast series in the West Regional programme, Ivor Raymond will direct Hal Smith (tpt.), Bob Jenkins (tnr., flute), Sammy Prager (drs.), Teddy Wadmore (bass), Fred Erica (pno.) and Michael Watson (gtr.).

Ivor will play accordion and sing, and will be responsible for all the musical arrangements for the shows.

THE George Scott Henderson group of Glasgow has been selected to take part in "Jazz—Hot and Cool," the Scottish jazz programme to be broadcast on December 12.

It has now been decided that the programme will illustrate both traditional and modern jazz styles. The Henderson group—"All Britain" winners in 1946—will play both.

Originally, it was planned to feature individuals from several outfits in Scotland, but, as forecast in last week's "MM," BBC dance band producer Donald McLean found that musicians in nightly employment would be unable to take part because of the conflicting time of the programme—7.25 to 8 p.m.

The Henderson group will be billed individually, however, as Tony Brown (sax.), Mat Auld (tpt.), Ian McLaughlan (bass), Jim Cameron (drs.) and George Scott Henderson (pno.).

Luff to Embassy in Southsea switches

A number of changes in bands has taken place at Southsea ballrooms. Roy Richards and his Mayfair Music, who recently completed a successful season at the Embassy, have gone into residence at the popular Kimbells Restaurant, in succession to Jimmy Harris and his Band.

Jimmy Luff and his Band are now playing at the Embassy.

Alf Hallman and his Band have returned to the Empress.

GRAEME BELL'S FAREWELL CONCERT AT DUDLEY HIPPI.

GRAEME BELL and his Australian Jazz Band will play the final concert of their current British tour at Dudley Hippodrome on December 9.

Other bands booked at Dudley until the end of the year include Ted Heath and his Music (Dec. 16), Harry Roy and his Orchestra (Dec. 23) and Sid Phillips and his

Four vocalists for Rowberry airing

For his Midland Regional broadcast on Tuesday next (4th), Arthur Rowberry will be presenting four vocalists—Mark Pasquin, Ann Douglas, Margaret King and Ray Vaughan.

Leaving no stone unturned in pursuit of his newly-adopted professional career, Arthur is making one or two changes in his personnel, and would like to hear from any keen and stylish players of drums, bass and baritone, who would be interested in joining the band.

Arthur can be contacted at his new address, Empire Buildings, Suffolk-street, Birmingham 1. (Tel.: Birmingham Midland 3102.)

Reading Jazz Club outgrows 'Elephant'

Reading Jazz Club has outgrown its modest room at the Elephant Hotel, where it was founded in February of this year, and negotiations are now proceeding for bigger premises.

Present Tuesday sessions feature record recitals by local N.O. collectors, and a band comprising John Wynn (ldr., ct.), with Cyril Baker (tpt.), Mike Goodenough (tmb.), Pete Forrest (pno.) and Roy Decker (drs.).

EUNICE SIGNS WITH ERIC



Eric Davidson, manager for ten years of the Charles Amer Orchestra, and Eunice Cox, saxist with her Girls' Band for six years, after their wedding at St. Mary's Church, Bulwell, Nottingham, last Monday week. Eunice is a Nottingham girl, and Eric hails from Durham.

ARTHUR PARKMAN TO AIR WITH 26-PIECE

TONIGHT (Friday), Bristol leader Arthur Parkman is to present a 26-piece concert orchestra in a West Regional broadcast titled "Lullaby of Broadway." The programme, which will be heard from 7 to 7.30 p.m., will be mainly composed of show tunes.

The personnel of Arthur's band, which for the past two years has been in residence at Bristol's Grand Hotel, is Don Burnell, Laurie Davis, Jack Fear, Ron Ashln and Don Caple (saxes), Bob Parkman (tpt.), Jack Toogood (gtr.), Sid Barnes (drs.), Norman Cole (bass) and Les Drake (pno.).

For the broadcast, 11 strings led by Frederic Lunnon will be added, plus Ed. Langley (French horn), Stan Gleave (flute) and vocalist Ruth Howard.

Arrangements for the broadcast will be by Don Caple.

Don, who recently completed a late night music series from the West entitled "Moonlight," will hand over the baritone chair for the occasion to Eddie Jackman, in order to assist Arthur Parkman in directing the orchestra.

Eddie, a well-known Bristol reed man, has just finished a season aboard the "Caronia" on the Southampton-New York run.

Astley reshuffles Sale Lido line-up

THERE have been changes, and some reorganisation, in Ted Astley's Band at Sale Lido, Manchester, during the past few weeks. Baritone-saxist Fred Richardson left the band to join Rae Allan at the Broadway Baths Ballroom and was replaced by Wilbur Jones.

Next to go were Gene Cottrell (alto), Les Wigfield and Gerry Senior (tnrs.). They have been replaced by Leo Robson (alto) and Don McIntosh (tnr.), thus reducing the sax team from five to four.

The rest of the boys with Ted are Geoff Walker (alto), Don Leather (tpt.), Phil Shapiro (pno.), Harry Oakes (bass), Chris Watts (drs.), with vocalist Gwen Godfrey.

Chairman of the club is pianist-bandleader Stuart Eddy; ex-musician Ernest Freed, a director of the Strathmore, is president.

The resident group is a quartet led by Stuart Eddy on piano, and comprises Tony Brown (tnr.), Norman Drew (tpt., bass), Don Davis (drs.) and Bill Vance (bass).

Stuart came to the Strathmore after sessions of bandleading at Oakland, California, and with the RAF bands at Innsworth. He is also MD at Torquay's Dorchester and Carlton Hotels.

Hotel MD leads 4 at Torquay's Downbeat Club

Meeting every Tuesday night at the Strathmore Hotel, Torquay, the recently formed Downbeat Rhythm Club is proving a great success.

Les wants Leeds bass

Les Hilsden, bandleader at the Mecca Locarno, Leeds, urgently requires a bassist.

Applicants interested in filling the vacancy should contact Les at Leeds 239471.

Manchester palais closes for re-fit

Surprising news from the Lido Danse Palais, Manchester, is that Stan Stuart and his Orchestra are to finish on Saturday, December 8, when the Lido closes for two weeks for redecoration.

There will also be considerable reconstruction in the ballroom, which is to be refurbished on ultra modern lines.

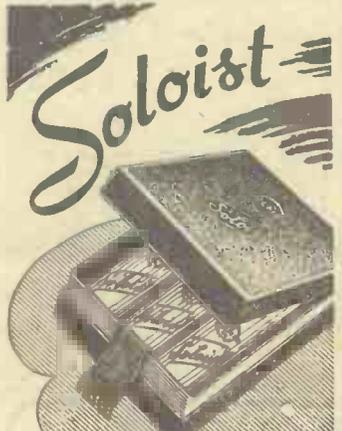
It is not yet known who will be entrusted with the task of installing a band for the opening, scheduled for immediately before Christmas.

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TWO NEW ALTO MEN FOR RONNIE HANCOX

Midlands leader Ronnie Hancox has recently lost the services of his two altos, Bill Lowe and Brian Wilson, who have been replaced by Ivan Dawson (from Dick Denny) and Wilf Ralston (from Ronnie Munro).

The Hancox band plays every Saturday and Monday at the Civic Hall, Wolverhampton. On December 7 the outfit will appear opposite Joe Loss and his Band at the Dudley Press Ball.

Ronnie is now in urgent need of a drummer to replace Laurie Aldridge, who is leaving to go into business. Ronnie can be contacted at Sutton Coldfield 3007.

From Malcolm Mitchell to Danny Mitchell

REORGANISATION of the Danny Mitchell Orchestra at the Pier Ballroom, Redcar, to take effect immediately, brings in Ray Kaye—recently with the Malcolm Mitchell Trio at the Washington Hotel, London—on drums.

Joe Ferrier, late of Felix Mendelssohn's Orchestra, comes in on tenor.

Tony James, from the Plaza Ballroom, Kirkcaldy, who made two guest appearances at the Pier during the summer season (when a different singer was featured each week), will join the vocal team permanently. He will also play trumpet.

PROVINCIAL PARS

BIRMINGHAM cabaret star Patricia Lancaster has been booked for another Midland Home Service broadcast. This is in "Melody Magazine" on December 3, when she will be featured as the week's "Cover Girl." Vernon Adcock and his Orchestra provide the music for this show.

CONGRATULATIONS to Liverpool leader Hal Graham, whose wife last week presented him with their third child, a girl, to be called Virginia.

VIC LEWIS and his Orchestra with Denny Dennis are scheduled for a dance at Belle Vue, Manchester, tonight (Friday), and a concert at Hull City Hall this Sunday (2nd).

JACK DAVIDSON (tpt.) has replaced Bill Russell in Jack Wright's Band at the Excelsior Ballroom, Edinburgh.

ENTERING its fifth year as resident outfit at the Acocks Green Public Hall, Birmingham, is the Frank Douglas Orchestra. Recent changes have brought into the line-up E. Williams and R. Blackwell (saxes), and Bill Brian (tpt.). New telephone number of Frank Douglas is Acocks Green 2363.

AFTER FIVE YEARS as leader of the Orchestra at Bobby's Restaurant, Folkestone, violinist/altoist Jack Barnett has returned to his native Brighton.

JO WAKE and her Quartet are playing for tea dances at the Winter Gardens, Malvern, every Thursday. With Jo leading on alto and viola, the personnel includes vocalist Betty McGee, Florence Hazel (drs.) and Hilda Smith (pno.).

RICHARD AMES, at the Royal Albion Hotel, Brighton, is in urgent need of an accordionist (or guitarist) doubling piano and vocals to whom he could give a year's contract

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