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EVERY FRIDAY - 6d.

DRASTIC RANDALL RESHUFFLE ON EVE OF BIG TOUR

'Must have musicians with same approach to Jazz as mine'

DRASTIC changes are pending in the line-up of the Freddy Randall Band. By the end of next week only three of Freddy's present personnel will still be with him.

"Individually, the members of my band are very competent and versatile musicians," Freddy told the MELODY MAKER this week. "But collectively they did not seem to match, which, in my opinion, should be the primary function of any group."

"Consequently, I have been compelled to make changes."

Dankworth 7 end 7 months' broadcast 'ban'

THE Johnny Dankworth Seven return to the air on August 29 after a lapse of seven months. They will feature in a "commercial" airing from 5-5.30 p.m.

The decision to keep the Seven off the air was Johnny's. In February, he wrote to BBC Dance Band Chief Jim Davidson, informing him that he was not satisfied with the Seven's commercial appeal.

Davidson told Johnny to get in touch with him when he thought the band was in a position to undertake commercial broadcasts.

Three weeks ago Johnny felt that moment had come, and recorded a complete broadcast. The recording was played to Jim Davidson, and the August 29 airing is the result.

The four members of the band affected by Randall's decision are vocalist Jo Searle, trombonist Harry Brown, pianist Stan Butcher and clarinettist Bernie Stanton. They play their final engagement with the band on Saturday week (11th) at the Walthamstow Assembly Hall.

Two men return

On August 17, Freddy starts an extensive tour of the country with a re-formed band, opening at the Savoy Ballroom, Southsea.

This new band will include three of the present Randall men—guitarist Don Cooper, bassist Ronnie Stone and drummer Len Hastings.

Only two of the new men are fixed as we close for press. Both are former members of the Randall band.

One is pianist Lennie Felix, who was with Freddy's first band four years ago. He returned recently from a visit to the States, where he played with Wild Bill Davison and other American jazzmen.

Norman Cave, pianist with Freddy for a year before he left last November, returns as trombone.

(Continued on page 6)

'MM' CAMERAMAN GREETS THE ANDREWS SISTERS



As the Andrews Sisters stepped out of the car that had driven them from the boat to the Dorchester Hotel last Friday the first Londoner to greet them was the "MM" cameraman. Patti, Mazene (holding part of her £500-worth of camera equipment) and Laverne opened at the Palladium on Monday for a two-week season. (See review page 2.)

BBC restore those 'stolen' 15 minutes

FROM September 15 "Jazz Club" and "Jazz For Moderns" will once again share a weekly 45-minute spot. This quota, which, if continued throughout the year, would give fans an annual jazz ration of 39 hours, was reduced by a third on May 5 to make way for sports commentaries.

On resumption of the 45-minute spot, the cut will have been in effect for 19 weeks.

Randall, Tito first

As before, John Hooper's "Jazz Club" will be allocated 25 minutes; Jimmy Grant's "Jazz For Moderns" 20 minutes.

First of the new series will feature Freddy Randall and his Band broadcasting from Cook's Ferry Inn, and Tito Burns and his Sextet in a studio relay.

The following week (22nd), "Jazz Club" gives Manchester's Saints Jazz Band its first airing since it made such a success at the Royal Festival Hall. The Cy Laurie Four makes its radio debut in the same programme.

"Jazz For Moderns" bookings after September 15 are not yet confirmed.

Further "Jazz Club" broadcasts, however, will include Freddy Clayton and his Band (October 6) and Harry Gold and his Pieces of Eight (13th).

STONE DRUM CHANGE

Billy Lonsdale has taken over on drums with Lew Stone's Orchestra, at the Pigalle Restaurant, in Piccadilly, W.

He takes the place of Norman Burns.

Dean, Moore, Dandridge injured in car crash

ALAN DEAN, Phil Moore and Dorothy Dandridge received injuries when a car in which they were travelling hit a traffic island near Portland-place, W., on Wednesday afternoon.

The three were leaving the BBC when Alan, who was driving, swerved to avoid a child. The car headed for a crowded pavement, and Alan wrenched it round again, colliding with the island.

The crash occurred between two broadcasts Alan Dean was making that day. In the afternoon he had pre-recorded a "Summer Songtime" airing (for relay next Monday at 2 p.m.) with Phil and Dorothy.

A few hours after the accident, with bandaged head, he broadcast with the Nat Temple orchestra in "Enchanted Rhythm."

Phil Moore and Dorothy Dandridge did their usual spot at the Café de Paris the same evening.

Heath Band prepare for Continent

Ted Heath and his Music leave on Tuesday next (7th) for the extensive Continental tour which they start the next day at Timmendorf, German resort on the Baltic.

Heath looks forward to the tour, having completed last week his most successful season at Blackpool.

"Crowds at the Winter Gardens," he told the MELODY MAKER, "were almost double those we played to last year. It is a promising sign."

This week the Heath aggregation is at the Spa Ballroom, Torquay. On Sunday, it plays its last pre-Continental date at the Pavilion, Bournemouth.

DECCA STAR HOWARD AS SOLOIST

Ex-Eric Winstone vocalist Leslie Howard, now freelancing and broadcasting with the BBC Northern Variety Orchestra, has signed a contract with Decca for a series of solo recordings.

His first session is on August 9, when four sides will be made for issue in September.

On two of these he will be accompanied by a 20-piece orchestra conducted by Nat Temple; on the other two he will be supported by Harry Bidgood and his Orchestra and the Keynotes.

STOP PRESS

Trumpeter Jimmy Deuchar leaves Johnny Dankworth this week. Joins Paul Adam Monday.

STEEL BAND VISITS SOUTH BANK



A new sound came to intrigue Festival visitors on Friday last when the Trinidad All-Steel Percussion Band began its 10-week British tour with an open-air session. This "MM" photo shows some of their home-made instruments

Two disc firms making important jazz releases

THE George Lewis New Orleans Stompers recordings, issued in two limited editions on the U.S. Climax label, are to be released in Britain by Vogue Records.

These ten records—made in New Orleans by Bill Russell in May, 1943—are acknowledged to rank with the finest and most authentic New Orleans sides recorded since the 'twenties. Originally 12-inch recordings.

TENOR FOR TROMBONE IN SHARON 6

The Ralph Sharon Sextet has undergone a change in instrumentation, trombonist Mick Bryan having been replaced by tenorman Keith Barr.

This gives the group a front-line of two tenors and trumpet.

they are being issued here on 10-inch Vogue, each side running about five minutes. The first titles will appear this month.

Another important capture for Vogue is a selected number of sides from the Commodore catalogue. First local releases, due in September, are Jelly Roll Morton's solos, "Buddy Bolden's Blues"/"The Crave," and the Morton Band's "Panama"/"Sweet Substitute."

These were made for General, but were subsequently taken over by Commodore.

News comes at last of the appearance of the British Jazz Man label.

Tom Cundall, who holds the British rights to the Jazz Man catalogue, has reached an agreement with the Tempo Record

(Continued on page 6)

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GENERAL RELEASE
SEPT. 10

RADIO—by MAURICE BURMAN

There's no tune quite like an old tune!

IN COLLECTOR'S CORNER last week, Brian Rust suggested that the New Orleans and Dixie bands should find different tunes to play from their usual handful, and went on to offer them some records, made by commercial bands in the early twenties, which contained lovely tunes.

The numbers he mentioned were: "If I Can't Get The Sweetie I Want," "Mean, Mean, Mama," "Listening," "Nobody Lied," "I Wonder Where My Sweet Daddy's Gone?" "Tell Me" and "Gone."

I know most of these tunes, and many more of that ilk, and Brian's idea is one with which I have agreed for a long time.

But not only would I like the amateur bands to play them; I would also like our name bands to consider playing tunes like "Somebody's Wrong," "Some Sunny Day," "Four Or Five Times," "I'll Build A Stairway To Paradise" and "Any Way The Wind Blows."

Before anyone starts to think I've become retrogressive, here are my reasons.

The dance tunes of today, as well as the modern jazz numbers, are, in the main, weak in musical ideas and jazz feeling.

These old tunes have fine rhythmic, melodic lines and, if brought up to date with good arrangements, would make our bands sound more like good dance bands than do many modern tunes.

Furthermore, there are millions of people who remember these tunes and who will therefore be attracted to them (apart from the other millions who won't have heard them at all).

One more very important thing: the modern tune today has no verse worth speaking about. Nearly all these old tunes have lovely verses, and they should be heard.

★
THE SQUADRONAIRES
10.15 p.m. 24/7/51

A CRITIC, like anybody else, is entitled to have a personal preference, and for some time now the Squads have appealed to me as a musician's band. Everything they did was so right and so musical.

On this broadcast they did not live up to the high regard in which I have held them.

For the first time, the intonation of the saxes was not entirely correct, while the solos by trumpet and tenor were not up to the usual standard.

The commercial arrangements were exceptionally good and beautifully played, but the band numbers were rather dull and, forgive the term, old-fashioned.

The boys did sound like themselves in "Senora," where the band really swung and phrased well. I feel that "Rose Room," "Over My Shoulder," "Love To Keep Me Warm" and "Dancing In The Dark" could do with new arrangements if the band is to show itself off to advantage.

★
FRANK BARON
11.30 a.m. 27/7/51

THE wire from my radio is mixed up with one from a lamp, and they both lie in a posi-



American composer Phil Moore (standing) directs the British group which accompanied him last week on a Columbia recording session with vocal star Dorothy Dandridge.

tion where one can trip over them. I have always ignored the situation, confident in my ability not to trip.

But not only did I knock the lamp flying, I also ripped half the radio out and blew a gasket just as I was walking over to hear Frank's band.

The band shall be reviewed at the first opportunity. Meanwhile, colleague Bill Badley will oblige.

... and BILL BADLEY, representing the average listener, says:

A PLEASING little interlude, though nothing to arrest the attention.

I liked the piano of Frank Baron and the nice beat the Quartet works up.

There was little jazz content, and one could, perhaps, best sum up by saying that this was a pleasant session living up to its title of "Rhythm Rendezvous"—if one defines rhythm as something which stimulates foot-tapping.

JACK NATHAN AND HIS BAND
FREDDY RANDALL AND HIS BAND
10.20 p.m. 27/7/51

BOTH these bands were in fine fettle, and between them gave us a very competent and enjoyable show. They even intermingled their styles—Jack gave us a rhythmic "Beale St. Blues," while Freddy did a commercial James in "I Apologise."

The addition of Tony Klasey on drums has greatly improved the beat of the Nathan band—and no doubt helped to inspire the fine solos from Freddy Syer, Aubrey Frank and Jack himself who, incidentally, played some modern stuff in one number, and switched over to the other kind in "Ivory Rag."

Good solos in Freddy's band came from the clarinet, trombone and Freddy himself.

The singers with Jack were Ray Burns, who is magnificent, Dave Wilkins, who sings with a fine beat, and Marie Benson, who was excellent in "Baby I'm In Love," but needed to be a little less commercial in her other number, particularly as I know how stylish she can be.

The singer with Randall was Diana Coupland, who has a tendency to wall in order to sound sincere.

BILL BADLEY writes:
A FIRST-CLASS session. If anything, honours went to Randall. His outfit again proved itself to be one of the very few against which you cannot put the label, "reactionary."

There were both good jazz and bright commercial offerings from the band, and some scintillating trumpet from Freddy.

The Nathan band gave me the impression that it could play capably in the pop idiom but, with the exception of one number, it restricted its modernity to a few phrases here and there, and in the main played good dance music in the West End manner.

★
FRANK WEIR AND HIS BAND
3 p.m. 28/7/51

THIS is a very good band, enhanced by the playing of Ronnie Ball's piano and Frank's clarinet.

Frankie was inclined to take too many solos and feature spots, and also gave singer Geraldine Farrar too many songs—seven out of eleven numbers. With this good band Frank should feature his boys more.

Apart from these easily remedied faults, it was an excellent show.

★
"JAZZ FOR MODERNS"
5 p.m. 28/7/51

KENNY GRAHAM, whose Afro-Cubists were the band for this week, augmented with four saxes, two trumpets and guitar.

The results were most satisfactory, and added colour and depth which the normal band is unable to achieve.

The precision was remarkable. Effective solos were taken by Ralph Dollimore, Joe Hunter, Roy Plummer and Dickie De Vere. Revell Terry was informative, if rather too enthusiastic, as compère.

★
BURMAN'S BAUBLE

I heard three excellent pianists this week, with so little to choose between them that I am awarding the Bauble to them collectively—Jack Nathan, Ronnie Ball and Ralph Dollimore.

NEXT WEEK
6.50 p.m., 4/8/51.—"Jazz Club."

TV—by 'SCANNER'

Sugar is a showman—but he needs to learn more music

SUGAR CHILE ROBINSON, the American coloured boy who is said to have amassed a fortune of nearly £200,000 by his blues piano playing and singing on U.S. films, radio, TV and stage, made his first public appearance here in TV last Saturday night.

He was accompanied by Lennie Bush (bass) and Martin Aston (drums).

It may seem invidious to start criticising anyone who can knock up more in a week than most of us make in a year.

But after seeing and hearing Sugar Chile on my screen I was left with rather mixed feelings.

I was intrigued by what is without doubt a most unusual natural talent—but astonished to find that more steps had not been taken to cultivate it.

Sugar Chile is said to be only twelve years old, admits he does not read music and that he is entirely self-taught.

Not that you'd notice it when he plays boogie-woogie. He has the true Negro sense of rhythm and bangs out his boogie with a spirit and an ability that would be a credit to one much older.

He tends to overdo the action and indulges in such unnecessary tricks as stamping out the beat with his feet and hitting notes with his fists and elbows.

But one can forgive this. It is the sort of thing that gets the crowd and he probably indulges in it only for that reason.

Despite his youth, Sugar Chile is already a showman.

The give-away came, however, when he attempted "I Can't Give You Anything But Love." Some of the harmonies were anything but professional.

What he needs is to be taught music, and I suggest to papa Robinson that he takes Sugar Chile out of the limelight for a couple of years and has him musically educated.

He may then find that he has a real musician in the family.

Between his numbers, Sugar Chile was interviewed in an easy, casual and intimate manner by Peter Leslie—and it's not because Peter is Features Editor of the "MM" that I say this.

He made a charming compère; I hope we see him again.

Jacqueline sings

A FIFTEEN-MINUTE "Starlight" last Wednesday week by French cabaret star Jacqueline Richard, recently at London's Empress Club, provided an accompanying date for pianist Johnny Franz, guitarist Bert Weedon, bassist Bob Roberts and drummer Ben Edwards.

They played excellently. Johnny is still among the best accompanists we have.

Jacqueline has an appealing voice and a fair style by Continental standards. But her main attribute is her sex appeal. And doesn't she use it!

THEATRE—by PAT BRAND

Effervescent Andrews!

AT the Palladium on Monday night, the Andrews Sisters opened a two-week season—avowedly for the purpose of trying out material for a U.S. television series.

"Trying it on the dog," they call this in the profession. And the dog—in the shape of British Variety audiences—is without question a lucky one.

Equally lucky, for that matter, are any "cats" who may drop in.

For here we have the world's finest vocal trio singing at the top of their form in a presentation which never sags for one moment.

Mostly, it is Patty's evening, her very soft vibrato taking the lead in such well-remembered and contrasting songs as "I Can Dream Can't I?" and "Rum And Coca-Cola," and soloing in a brief spot which brings us "I Wanna Be Loved?" "If I Were A Bell" and (she suggests) Britain's next No. 1, "Too Young."

"Why," complain the other two, as Patty takes a breather, "Do They Give All The Solos To Patty (When There's So Much Of Us Going To Waste)?" And, to prove their capabilities as duettists—incidentally, for the first time in 15 years—they make this one of the comedy hits of the evening.

Indeed, it is when the Sisters' sense of comedy is given full rein that we realise how much we miss by merely hearing recorded versions of such of their numbers as "I Didn't Know The Gun Was Loaded."

They have brought timing, phrasing, pace and movement to an art not yet reached in this country. That they can equally well give dramatic quality to a number was exemplified by the fast and brilliantly arranged "Melaguena."

For the brilliance of their talents did not blind this critic to the slight, serious-looking, youngish man in horn-rimmed glasses who stood modestly conducting the Skyrockets Orchestra.

He was Vic Schoen. He has scored every number the girls have ever sung or recorded. And a very great deal of the success of this 60-minute vocal tour de force must be credited to him.



PATTY



MAXENE



LAVERNE

ONE NIGHT STAND

by ERNEST BORNEMAN

THIS looks like footnote week. Max Jones' note in last week's "MM," and the letters from Messrs. Scudder and Bloch, challenge the jazz film show at Holborn Hall.

As an appendix to our recent column on the subject of jazz films, let me just add then—not so much in defence of the films at Holborn Hall as by way of explanation—that there is a real problem, both technical and financial, in getting hold of the best items in the field.

First of all, there are the technical limitations of 16-mm film. Unless directly recorded on to 16-mm stock and projected in a theatre equipped with the best 16-mm arc projectors, all 16-mm films are inferior in pictorial as well as sound quality to even the worst 35-mm pictures.

Then why use 16-mm films at all?

The answer rests in the complexities of the film business.

To search for old films no longer in active distribution means digging into film stores, "exchanges" and distributors' records.

All this costs money, and since films don't break even, unless they run for a whole season in a great number of cinemas, the whole endeavour to find and show them usually ends in defeat for the courageous promoters who try to run jazz film shows.

If a chain of such cinemas as the proposed "Jazz Cinema" in Paris could be set up all around the globe, however, it might become possible for the first time to obtain and show the best of the countless half-forgotten jazz shorts, jazz features and Negro films of jazz interest.

But where are the promoters to set up that sort of chain?

French lesson

FOOTNOTE to last week's front page story and Mr. Butcher's letter in the same issue on a "Modern NFJO." Have we not had enough of a lesson from France to see the havoc which two rival organisations in the jazz field may cause?

Is it not obvious that the New Jazz Society should join the NFJO—and reform it from the inside, if it feels so inclined?

What else is there left for people like myself except to join both of them if they insist on operating in each other's backyards?

And even then, how many of us can afford to keep paying membership dues to two organisations whose overheads are bound to rise precisely because of the duplication of effort and personnel?

Definitions

I THINK Mr. Postgate has given us the perfect simile by comparing the folk enthusiasts among the revivalists to the "folk dancers who endanger the peace of my domestic Chelsea squares with their Sunday afternoon antics."

All we need now is a series of vegetarian milk bars with false fronts imitating Storyville bordellos, to match the "quaint" tea shops of King's Road and their renovated antiques!

If Mr. Postgate "only calls jazz a folk music when he wants to confound ignorant criticism of jazz," I only dispute his definitions when I want to confound the antique dealers disguised as jazz lovers.

Answer, please?

I WAS asked at a recent recital given to a traditionalist audience why it was that none of the revivalists—or only very few of them—used current tunes.

I said I didn't know. And when one of the boys made a crack about the courage of one's convictions, I said: "Well, what about Harry Gold?"

The answer was largely inarticulate and, as far as I could make out, not entirely enthusiastic.

May I ask why? Perhaps the correspondence columns of the "MM" may provide an answer: I admit to total bafflement.

Surely, we can't have it both ways.

Humiliation!

ONE of London's best-informed jazz critics said, after a glance at the Press clippings of the Festival Jazz Concerts: "The wisest thing, from the publicity point of view, is to exclude all but the trade Press from the next jazz concert anyone is giving in this country."

Maybe that's a bit extreme—but has anyone seen more nonsense talked about anything than in the "reviews" of the concert dished out by the daily and the Sunday Press?

The only considered review was, of all papers, in the "Daily Worker"—what a humiliation for the others!

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Said Mr. Brown and Mr. Jones to Master Robinson . . .

HE was only four-foot three-inches tall; a tired little boy with a flashing smile and the courteous dignity of a grown man. He had been in England for two-and-a-half hours—two hours of it spent with Immigration officials at the airport. He had been flying all night, on the way here from Havana. He hadn't slept at all.

But Frankie "Sugar Chile" Robinson took it all in his stride, sat down with a glass of orangeade, and answered our questions as though he had just got up after a full night's rest.

Here's how the interview went:
JONES: To begin with, how do you put a number together?
ROBINSON: It usually comes naturally.

JONES: But how do you get the chords right?
ROBINSON: I guess I've got a very good ear for music.

JONES: How do you manage about the wide intervals; how far can you stretch? And what about the foot pedals?
ROBINSON: Well, I can reach about five keys, maybe four without stretching. The others I do my own way. When I go for an octave, you know—well, if you wasn't lookin' at me, you would think I hit an octave, because I move my hands so fast, striking the second note while the other's sounding.

The pedals I don't bother with, ordinarily. For jazz, I have a kind of a built-up board to stomp my feet on.

A specific tone

BROWN: Do you favour any special kind of piano, Frankie—an upright or concert grand? Or do you like one of those little pianos?
ROBINSON: You mean a spinet? No. Truthfully, it doesn't matter what kind of piano you have, so long as the keys are soft and it's tuned right. I like a tone that's

specific—not a dull tone—but the important thing is that it's well tuned.

JONES: Do you always get that on tour?
ROBINSON: No!
BROWN: What do you do if it isn't well tuned?
ROBINSON: I have to play it anyway, and make the best of what I can do with it.

JONES: You attack those bass figures hard, Sugar; on the records they really come out.
ROBINSON: I usually hit 'em hard because, you know, I have the bass and drums playing with me, and when they play with me they just make me full of rhythm, and I can hit 'em pretty good then.

BROWN: You use bass and drums, usually; do you like a guitar?
ROBINSON: Yes. The guitar makes it sound very beautiful, and I get more beat with the snares and bass and guitar. I even like horns, but they don't play with me very often because I don't have any music.

BROWN: You like to hear the chords?
ROBINSON: Yeah, that's right.

BROWN: Do you know the names of the chords at all? If somebody wrote down F7, say, would you know what that meant?
ROBINSON: No—I don't know any music.

BROWN: Your ear just tells you what it is?
ROBINSON: That's right.

JONES: You seem to hear them pretty accurately. Do you often fluff?
ROBINSON: Yes, sometimes I mess up, sometimes.

BROWN: Tell us how you practise, Frankie. Do you play tunes or practise various chords and phrases?
ROBINSON: Mostly I try over phrases, but I don't practise a lot that way. Usually when I play the piano I'm always trying to look for something new.

BROWN: Do you think you've found anything?
ROBINSON: Yes, I like Erroll Garner very much. Teddy Wilson? Yes, I like him, too.

BROWN: Have you sat-in with any famous bands or musicians, Frankie?
ROBINSON: Yes, I've played with a lot of different jazz bands. I worked with Louis once, and I've worked with Tex Beneke, with Tommy Dorsey once, and Lionel Hampton and . . . oh, many others.

BROWN: Which did you prefer?
ROBINSON: No special one. They all played along with me. Well, truthfully, I usually play my own music and they follow me.

JONES: Have you worked as an accompanist to a singer at any time?
ROBINSON: Oh, I change it according to the audience. I start off with a fast boogie, and if they like that, very good; then I play a blues. If that don't seem to go so good—well, that tells me, see, that this crowd wants snappy songs. So from there on out I play snappy songs.

JONES: How do you get on about the accompanying orchestra, then?
ROBINSON: I don't have to bother. You see, I don't have any music to give the orchestra. They very seldom play with me.

BROWN: Do you ever feel nervous before your act?
ROBINSON: No, I've never had a nervous moment. Reckon I've been playing too long. . . .

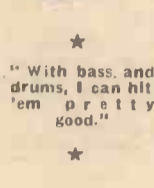
'MM' staffers TONY BROWN and MAX JONES took a tape-recorder to a London hotel last week-end for this exclusive interview with SUGAR CHILE ROBINSON



" . . . I've been playing too long to feel nervous."



"A couple of those chords I found, I don't hear very often!"



"With bass and drums, I can hit 'em pretty good."

ROBINSON: We-ell . . . I found a couple of chords that I don't hear very often. I don't know how you'd call them.

JONES: Will you ever have a band—a group of your own?
ROBINSON: Maybe a little later on I might want a band; not right now.

JONES: You like singing. What kind of numbers do you prefer, and what singers?
ROBINSON: Yes, I like very much to sing—any popular songs, but I sing mostly the blues.

Other singers

JONES: Did you get the style from anyone—listen to any one singer particularly? I mean, have you listened to any singer on purpose?
ROBINSON: I wouldn't know for sure. I like them all about the same. I guess I've got my own way of singing. I just caught it.

BROWN: How did you learn the piano, Frankie?
ROBINSON: They tell me that a lady who was staying at our house left her piano when she went. I just started fooling around on it; never had any proper lessons.

I can't really tell you how I learned. I just picked it up, I guess. I don't remember if the lady played to me. You know, when I was born the piano was there.

BROWN: Do you remember how old you were when you first tried to play?
ROBINSON: Yes, I was a year and a half.

BROWN: And did you spend a lot of time playing?
ROBINSON: Yes I did.

BROWN: Do you know the first tune you ever played, Sugar?
ROBINSON: "Tuxedo Junction." I can't remember where I heard it, maybe on a record, but I don't know.

JONES: Do you listen to records, to pianists, for instance? Did you learn from any piano players . . . listen to anyone special?
ROBINSON: No, no specials.

BROWN: Suppose we had a phonograph here, and a bunch of records, who would you ask to hear?
ROBINSON: Nobody in particular. I don't have any favourites. Piano players? I like just about all of them.

BROWN: Erroll Garner, do you like him?
ROBINSON: Yes, I like Erroll

BROWN: Do you have a favourite tune? What type of tune do you prefer?
ROBINSON: I don't have any favourite tunes. I like to play what the people like.

For myself, I go for, oh, any kind of number—I don't prefer boogie all the time. I play a lot of boogie, of course. Yes, I play some ragtime, and I play the

vic Ash played mostly clarinet. There are only a few people who can get decent bop out of a clarinet. Vic is one of them.

The band's ensemble style was very attractive, and the voicing particularly clean. Few of the arrangements were complicated, but they were played with a neat precision that is one of the great features of the band.

The supporting group was Harry Mead and his Afro-Cuban group which, however, did not play Afro-Cuban music. They just gave out with some ordinary bop, backed by noises from maracas, bongos and conga drum.

To become Afro-Cuban, a bop group needs more than just a few Latin-American instruments in the rhythm section. If you listen carefully to Kenny Graham's Afro-Cubists—and then pretend the Afro-Cuban percussion is not there—you will see what I mean.

Surprise guests at the club were singer Alan Dean, drummer Jack Parnell and American composer and arranger Phil Moore.

Garner very much. Teddy Wilson? Yes, I like him, too.

BROWN: Have you sat-in with any famous bands or musicians, Frankie?

ROBINSON: Yes, I've played with a lot of different jazz bands. I worked with Louis once, and I've worked with Tex Beneke, with Tommy Dorsey once, and Lionel Hampton and . . . oh, many others.

BROWN: Which did you prefer?

ROBINSON: No special one. They all played along with me. Well, truthfully, I usually play my own music and they follow me.

JONES: Have you worked as an accompanist to a singer at any time?

Always solo

ROBINSON: No, I never have; always as a soloist.

BROWN: Do you have a favourite tune? What type of tune do you prefer?

ROBINSON: I don't have any favourite tunes. I like to play what the people like.

For myself, I go for, oh, any kind of number—I don't prefer boogie all the time. I play a lot of boogie, of course. Yes, I play some ragtime, and I play the

vic Ash played mostly clarinet. There are only a few people who can get decent bop out of a clarinet. Vic is one of them.

The band's ensemble style was very attractive, and the voicing particularly clean. Few of the arrangements were complicated, but they were played with a neat precision that is one of the great features of the band.

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WHAT IS THIS THING CALLED LOVE
THE WAY YOU LOOK TONIGHT
THREE LITTLE WORDS
DANCING TIME
THE STUDENT PRINCE WALTZ

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SWEET VIOLETS

NEW WORLD
TOO LATE NOW
(From M-G-M's "Wedding Bells")

I'LL NEVER KNOW WHY

MUSIC in the MAKING

Moody with strings



Vogue are this month issuing eight sides recorded in Paris two weeks ago by James Moody with strings. Titles: "Aimer Comme Je T'Aime," "Bedelia," "Autumn Leaves," "Si Jolie," "Chanter Pour Toi," "Une Bouclic Blonde," "Jackie My Little Cat" and "September Serenade."

WHAT has become of the big swing bands? Is bebop really dead? Which way did the Dixieland revival go? Who are really the top jazz figures in America today?

Questions like these, which are constantly cropping up among British jazz fans, obviously cannot be answered simply or briefly. They require constant reference to, and contact with, the American scene.

That is one of the purposes this page is intended to serve—to give an up-to-the-minute picture of what is happening to today's musicians, today, on the transatlantic scene.

To start things off, however, it would be appropriate to give as concise an answer as possible to such questions as those mentioned above.

Regarding the swing bands: as you probably know, most of the leaders who were prominent in the swing era are either semi-retired (Benny Goodman, Artie Shaw); active, but doing nothing new musically (Jimmy Dorsey, Tommy Dorsey); hovering between a big band one month and a small band the next, because of economic conditions (Count Basie, Charlie Barnet); or, in a few all-too-rare instances, still consistently producing good music (Duke Ellington, Woody Herman).

Stan Kenton, of course, still has the most popular band of all among American jazz enthusiasts. However, there are a number of

fans, and an even larger proportion of critics, who feel that much of Stan's music is pretentious and preposterous. No doubt Stan will be the subject of many arguments on this page.

As to bebop, it is the word—not the music for which it stands—that has died, as Charlie Parker's or George Shearing's income tax figures would show you!

The synthetic Dixieland revival is petering out, but many Dixieland combos find it much easier to get work than the modernists, since they appeal to older people.

The better Dixieland outfits—like those of Bobby Hackett,

This week sees the inauguration of a new 'Melody Maker' feature. From now on, this page will be devoted exclusively to the music and the musicians who make the jazz of today—and tomorrow. Here is...

The American scene

by

LEONARD FEATHER

Muggsy Spanier and Pete Dally—are working steadily.

But in general the musicians of the '30s are almost strangers to the average young jazz fan in America today. The typical jazz concert-goer may idolise Stan Getz, respect Lester Young as a sort of dean of the modern school and look on Coleman Hawkins as a little too venerable.

His favourite singers will probably be Sarah Vaughan and Billy

Eckstine; his preferred pianist may be anyone from Bud Powell to Tristano or Shearing.

He will smile tolerantly at the work of Benny Goodman, who is old enough to be his father, but will remind you to get the latest record by Buddy De Franco.

But these are vague generalisations in a field that cannot be explored so casually. Let us hope that before long, in these columns, the pieces of the jig-saw will gradually fit together.

A critical appreciation by Danish writer ERIK WIEDEMANN

STAN GETZ

RONNIE SCOTT SUGGESTS THE BEST OF GETZ

THE best Getz record is, in my estimation, Stan's Quartet version of "Strike Up The Band." This disc, unfortunately not yet available here, really swings.

Another fast Getz which ranks very high in my estimation is "Don't Get Scared." This was recorded only a few months ago in Sweden, and shows how Stan's playing has developed since the early "Strike Up."

Stan's sound in this later side is much better. Also, the recording is good, and there is some terrific baritone by Lars Gullin, who plays a lot like Gerry Mulligan.

For good examples of Getz in slow tempo I would recommend "Yesterdays" and "Gone With The Wind." In these—again sides unavailable here—he shows an extensive knowledge of harmonies.

The best Getz on English wax is in Woody Herman's "Early Autumn" (Capitol CL13184). His playing in this is beautiful.

A good runner-up is another Herman—"Summer Sequence (Part IV)" (Columbia DB2579).

Of the Getz Quartet sides available here, I would pick out "The Lady In Red"/"My Old Flame" (Esquire 10-137) as the best.

And we mustn't forget "No Figs" by the Metronome All-Stars (Columbia DB2718). More good Getz here.

To my mind, Getz is definitely the best of the tenormen. Apart from his jazz feeling, he has a wonderful technique and evenness of tone. His style is strictly individual, and his choice of numbers for recording very wise. Like Shearing, he goes for the pretty tunes.

AMONG the white musicians of the younger generation, few merit greater attention than 24-year-old Stan Getz, who, during the last two years, has developed into one of the most important personalities on the current scene.

Despite the fact that he was this year voted No. 1 tenor-saxist by "Down Beat" and "Metronome" readers, Stan Getz seems to be endowed with deep musical gifts—a quality which cannot be said to pertain to all such winners.

'Legitimate' tone

The most striking characteristic of Getz's style is his tone, which represents something quite new in jazz, being completely "legitimate" from a European point of view.

It is this tone which has earned him the nickname of "The Sound."

His sonority is very polished and velvety. It can, at times, be very close to that of Lee Konitz. For instance, in the Metronome All-Stars' "No Figs," where his solo almost continues that of Konitz.

More than most other white jazz musicians, Getz stresses the importance of swinging. He always keeps a steady beat, and his improvisations are mostly a simplification of the original theme.

These themes are often seldom-played tunes such as "My Old Flame," "Strike Up The Band" and "It Might As Well Be Spring," which illustrate Getz's well-developed sense of melody.

Unlike the "boppers," who usually throw away the melody and retain only the chord sequence, Getz generally uses both the melody and harmony of the original tune.

This returning to the original melody may well have great effects upon the future developments of jazz.

Lyrical style

The source of Getz's style is the playing of Lester Young; but from this starting point Stan has created a style that is unmistakably his own. And though rooted in the Lester Young school, he has much in common with Coleman Hawkins.

Both Getz and Hawkins are romanticists, while Lester's style can be defined as abstract realism.

'He always keeps a steady beat'

The romanticism differs, for Hawkins is dramatic; Getz, lyrical.

I would go so far as to say, in fact, that with Bix Beiderbecke, Getz is the only pronounced lyrical musician of quality that jazz has produced.

Lyricalism should not be despised, even in jazz, though it often implies a flatness of temperament and a lack of human depth. In this point lies the weakness of Getz's music, compared to that of the great Negro musicians.

Though he seems perfect in many respects, Getz cannot compete with a Hawkins or a Lester Young so far as temperament and human perspective go. His art is far more limited, though within its limits most pleasing and acceptable, even to listeners who want their music to be strictly "jazz."

An examination of Stan Getz's records gives the picture of rapid progress towards an original and near-perfect style.

His first records were made during his year with Kenton. That was in 1944 when he was only 17. And he was already a "veteran," he had played then with the Dick Rogers and Jack Teagarden bands.

Herman solos

There was no solo work on the Kentons, though. His first solos on wax came when, after a spell with Jimmy Dorsey, he joined Benny Goodman in late 1945.

His solos with Goodman, like those during the same period with Kai Winding, Gene Norman's "Just Jazz" and his own Quartet, show a tenor under heavy influence of Lester Young.

But in September, 1947, Getz joined the Herman band, and his first records with the Herd on Columbia show signs of a moving away from the Lester Young influence.

There is, however, not much to distinguish him from Zoot Sims and Herbie Steward on these records, except that he uses a somewhat higher register.

Best known of these records are, of course, "Four Brothers" (order of solos: Sims, Chaloff, Steward, Getz), "Keen And Peachy" (Getz, Sims, Swope, Chaloff, Royal) and "Summer Sequence" (Part IV), on which Getz has a good and personable eight-bar solo at the end.

Small groups

The Herman sessions for Capitol a year later produced a chef d'œuvre of modern jazz—"Early Autumn." This finishes with a beautiful and well-conceived Getz solo which Stan himself recently described as his best on record.

In the Spring of '49, the young tenorman left Herman and started a long series of engagements with his own groups—a lot of them at New York's "Birdland." From this point on, most



Among Getz's best recorded work are "Too Marvellous For Words" and "I've Got You Under My Skin." These are straightforward, swingy sides which you can hear time and again without tiring. On these and other sides from the same session, he uses that "whistling" or "breathy" intonation similar to Hawkins and Young in slow tempo.

A rather badly recorded batch of Quartet sides for New Jazz followed, lacking the necessary clarity to display Getz's tone to its advantage. Nevertheless, the sides have considerable interest, for Getz plays well.

Swedish sides

Of Getz's Roost records I know only a few. The best I have heard are from the first session with that wonderful rhythm section of Al Haig, Tommy Potter and Roy Haynes. "Yesterdays" makes interesting comparison with the Hawkins' version. It is a wonderful piece of music in slow tempo.

"Sweetie Pie" shows what he can do in fast tempo.

Some of the latest Getz recordings are those made in March this year during the tenorman's visit to Sweden, and they are among his best sides.

There are eight sides with Swedish musicians accompanying, one of them a Swedish folk song, "Ack, Värmland Du Sköna," which is given a beautiful jazz treatment by Getz.

"Don't Get Scared" has a fascinating introduction and coda by two saxes.

Looking through Getz's records, one realises that the quality of his work is consistently high and that already his recorded work has earned him a place among the best modern performers of jazz music.

He has, in fact, reached an artistic height and a degree of personality that one would not think possible for a white jazz musician.

ERIK WIEDEMANN

Erik Wiedemann is a jazz discographer whose tastes are wide. As a jazz critic he has written for numerous Scandinavian jazz magazines. His series "Kritikerporträtt" ran for several years in the Swedish "Orkesterjournalen"; in it he wrote of such modern jazz critics as Ross Russell and Steve Race. He also writes regularly for the British "Jazz Music," and has had articles published in "Collectors' Corner."

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RECORD REVIEWS BY EDGAR JACKSON

Four stars for George and the All-Stars



The bandleader and the vocalist—Vic Lewis and Marian Williams.

METRONOME ALL-STARS
 ***Early Spring (Ralph Burns) (Am. Capitol)
 ****Local 802 Blues (George Shearing) (Am. Capitol)
 (Capitol CL13545-8s.)

John La Porta (clart.); Lee Konitz (alto); Stanley Getz (tr.); Serge Chaloff (bar.); Miles Davis (tpt.); Kai Winding (tmb.); Terry Gibbs (vib.); George Shearing (pno.); Billy Bauer (gtr.); Eddie Safranski (bass); Max Roach (dts.). Recorded January, 1951, New York.

"METRONOME'S" annual musicians - of - the - year poll went according to precedent when the winners of the 1950 ballot, the results of which were announced last January, were assembled shortly afterwards into an all-star band to make the above records.

The "Metronome" poll was inaugurated in 1939 and this was the ninth time the winners had appeared on wax.

When assessing the accuracy of these ballots, it must be remembered that they are inevitably dependent, first, on the tastes and enlightenment of the voters and, secondly, on the frequency with which any particular musician may have been heard, especially on radio and records.

Accurate results

In this case, however, the results are probably as accurate as possible. The "Metronome" readers are mostly musicians or fans, and their opinions coincided surprisingly closely to those revealed in the poll run by America's other fan magazine, "Down Beat."

Did I say this latest All Stars date was by the winners of the 1950 poll? Actually there are eight winners and three deputies. Runner-up altoist Lee Konitz is in place of winner Charlie Parker. Parker was under contract to Norman Granz, who refused to allow him to play even on this charity session.

Trombone runner-up Kai Winding played for winner Bill Harris, who was unable to get away from an engagement in Philadelphia. Sixth-placed clarinetist John

La Porter took over when it was found that all the black rods who were voted above him were otherwise engaged.

But I don't suppose it made all that difference.

"Early Spring" was written especially for the session by Ralph Burns. A re-hash of "I Found A New Baby," it is hardly worthy of the man who wrote such wonderful music as "Summer Sequence."

His involved, modernistic writing for the ensemble at the start needed more rehearsing than it seems to have had, to make it completely intelligible to the musicians, let alone to listeners.

Sequences of solos by most of the members of the group follow. Taken by and large, none is particularly outstanding.

Concoction

"Local 802 Blues"—named, of course, after the New York branch of the American Musicians' Union, and a sprightly paced concoction whose only relationship to the blues is that it is in the 12-bar form—is a much better proposition.

George Shearing worked out the opening and closing passages, the rest was fixed up mainly by the people featured in their respective movements.

The side is opened by George Shearing, with Terry Gibbs in the rhythm section. It sounds very much like a Shearing Quintet.

Stan Getz, Serge Chaloff, Shearing and Gibbs are given solos; they're all good, especially Shearing.

The remaining members of the combination are featured in duets—La Porta with Billy Bauer, Lee Konitz with Miles Davis, Kai Winding with Max Roach.

Again, there are traces that more rehearsal would have resulted in cleaner performances. But the Konitz-Davis partnership has resulted in some more than averagely interesting sounds, and, although drums and trombone may not be an ideal mixture by themselves, Winding does a good job.

All round, this is a side in which all concerned do justice both to themselves and to the occasion.

VIC LEWIS AND HIS ORCHESTRA

***Deed I Do (Hirsch, Rose) (V by Marian Williams) (Esquire P-7-133)

****You Go To My Head (Gillespie, Coots) (V by Marian Williams) (Esquire P-7-132)
 (Esquire 5-029-8s. 9d.)

****Everywhere (Bill Harris) (Esquire P-7-175)

****The Apple (Al Cohn) (Esquire P-7-177)
 (Esquire 10-144-8s. 5/d.)

132, 133—Lewis (leader); Ronnie Chamberlain, Peter Howe (altos); Ronnie Scott, Peter Warner (trns.); Jimmy Simmons (bar.); Ronnie Simmons, Stan Reynolds, Dave Usden, Terry Lewis (tpts.); Johnny Keating, Ken Goldie (tmb.); Arthur Greenslade (pno.); Alan Macdonald (bass); Peter Coleman (dts.). Recorded 27/2/1951, London.

175, 177—Lewis (leader); Chamberlain, Derek Hubble (altos); Kathleen Stobart, Warner (trns.); Simmons (bar.); Simmons, Reynolds, Lewis, Bert Courtney (tpts.); Keating, Goldie (tmb.); Greenslade (pno.); Pete Blannin (bass); Coleman (dts.). Recorded 7/5/1951, London.

"EVERYWHERE" and "The Apple" are typical Vic Lewis modern jazz sides.

The former is a slow, nostalgic melody by ex-Woody Herman trombonist Bill Harris. Presumably Harris wrote it as a trombone solo. Anyway, it is featured as such here—with Johnny Keating taking the star rôle and giving a most impressive performance.

"The Apple" is a fast opus by George Auld's saxist, Al Cohn. It features Vic's new trumpet player, Bert Courtney, and Kathleen Stobart in good solos—and there is some personable playing by Arthur Greenslade. Like the coupling, it shows that this latest orchestra is about the best Vic Lewis has ever had, which is saying quite a lot.

The other two sides, made by Vic's previous band (which did little more than make a number of records all on the Esquire "commercial" label) are, except for Ronnie Chamberlain's alto solo in "Deed I Do," vocal records.

But Marian Williams' nice style and musicianly performances of the excellent arrange-

ments of modern accompaniment help to lift the records well above the usual "commercial" level.

STAN KENTON'S POLL CATS

***Bass Mood (Eddie Safranski, Pete Rugolo) (Am. Atlantic A-92)

***Sa-frantic (Eddie Safranski, B Moore, Jr.) (Am. Atlantic A-91)
 (Esquire 10-143-8s. 5/d.)

Art Pepper (alto); Bob Cooper (tr.); Ray Wetzel (tpt.); Eddie Bert (tmb.); Pete Rugolo (pno.); Eddie Safranski (leader, bass); Shelly Manne (dts.). Recorded December, 1947, New York.

THESE two sides are the session mates of "Jumpin' For Jane" and "Turmoil" on Esquire 10-113 (reviewed 24/3/1951).

The group consists of seven members of the late 1947 Kenton band, but Poll Cats doesn't in every case mean poll winners.

Eddie Safranski won in both the "Metronome" and "Down Beat" polls, for the year. Shelly Manne also won in the "DB" ballot, although he was only second in "Metronome's."

Pete Rugolo topped the "Met" and was second in "DB" events—but in the arrangers' class; few seem to have taken any note of him as a pianist.

Reputations

Bob Cooper managed to get seventh and twenty-second in the "DB" and "Met" polls respectively; Ray Wetzel ninth and sixteenth.

Neither Art Pepper nor Eddie Bert was mentioned.

All of which merely proves that even the best musicians have to achieve a reputation before their ability is reflected in these polls. Eddie Safranski led the Poll Cats' session, and the numbers were designed mainly to feature him.

"Bass Mood" is in fact a bass solo. The whole group is some-

times used for the accompaniment, but it is Pete Rugolo's suave piano that provides most of the background.

Safranski displays his inapproachable technique in this languorous morsel of Rugolo fancifulness. But his part is less melodic than what goes on behind it, and I feel that the piece would have been more effective had it been treated less as a solo and more as a band presentation.

Despite the "up tempo," "Sa-frantic" is not so frantic.

After the intro and ensuing 33 bars by the ensemble, it develops into a sequence of more or less conventional solos by Art Pepper, Ray Wetzel, Bob Cooper and Eddie Bert, with Safranski conspicuous mainly for his neat work as a rhythm man.

In its way a satisfactory, if not startlingly original, record.

KING COLE TRIO

***Prelude In C Sharp Minor (Rachmaninov) (Am. Capitol 184) (Recorded 17/1/1944, U.S.A.)

***To a Wild Rose (Macdowell) (Am. Capitol 1070) (Recorded 5/4/1946, U.S.A.)
 (Capitol CL13535-6s.)

Nat "King" Cole (pno.); Oscar Moore (gtr.); Johnny Miller (bass).

TWO of the King Cole Trio's early sides seem to have floated to the top when Capitol went to the barrel for this release—and very pleasant listening they make.

The charm of Edward Macdowell's "To A Wild Rose" (from his "Woodland Sketches") adds lustre to the Trio—and the Trio brings a palatable new flavour to Macdowell's delightful tune.

This is swing with a taste that befits the tune and an imaginativeness that is well up to the King Cole standard.

The Trio shows the same good taste and instrumental subtlety in the Rachmaninov "Prelude," and even manages to make it ride, once it gets started.

Laurie Henshaw's 'POPULAR' REVIEWS

Two Alices—one good, the other too mature...

PHIL HARRIS and ALICE FAYE
 The Letter
 PHIL HARRIS
 Possibilities
 (HMV B10105)

FORMER film-star Alice Faye trips out of retirement to support husband Phil for the first time on record.

In "The Letter," a novelty song about a GI who is "given the air" by a series of girl friends in Paris, the mid-West, and points between. It is the warm-voiced Alice who steals the musical honours.

Phil comes into his own in "Possibilities," a slam-bang, there's-no-chance-like-the-present type of number that epitomises the American outlook on life.

ROSEMARY CLOONEY
 Come On-a My House
 Kentucky Waltz
 (Columbia DB2895)

YOU have to hand it to the Americans. Name me one British group that could generate such a beat as the line-up of harpsichord, bass, guitar and drums that accompanies the Clooney girl in "Come On-a My House."

This number, whose heart-cry calls to mind Nettle Lutchers' "Hurry On Down," may lack many qualities—but swing isn't one of them.

I admit that melodically and lyrically the song is limited (the lyric consists primarily of vocal repetition of the title-line), but these shortcomings are redeemed by the compelling and infectious



The good one—Alice Faye.

BUDDY GRECO
 If You Could See Me Now
 Cara Cara, Bella Bella, Bella
 (London L987)

THESE sides will disappoint those who were impressed by pianist-vocalist Buddy Greco's small-band recordings of "I Can't Give You Anything But Love, Baby"/"You Meet The Nicest People In Your Dreams" and "Keepin' Out Of Mischief Now"/"Honey Hush." (Reviewed respectively 26/3/51 and 2/6/51.)

Here, Greco leaves his piano keyboard to concentrate on throaty vocal stylings against svelte orchestral accompaniments.

Greco has quite a fair voice, but it sounds doubly effective when backed by his rhythmical piano playing. He should leave the plush stuff to King Cole (who has virtually cornered the market these sides are apparently aimed at).

MINDY CARSON
 'Twas Brillig
 I'm Late
 (HMV B10094)

TWO tunes from Walt Disney's "Alice In Wonderland." "Twas Brillig" (the Cheshire Cat's song) is a brilliant bit of song whimsy, but owing to chanteuse Carson's indistinct delivery the lyrical merit of this piece is largely lost.

"I'm Late" (the White Rabbit's theme tune) is again not presented here in an adequate vocal setting. Mindy's voice is really too mature to do justice to a light-hearted children's song of this type.

FRANK DEVOL AND HIS ORCHESTRA
 I'm A Little Teapot
 Jing-A-Ling, Jing-A-Ling
 (Capitol CL13552)

IT is indeed hard to believe that this is the same band that gave us the brilliant arrangement of "This Year's Kisses" (reviewed 17/3/51).

For a musician of Devol's calibre to be called upon to wax a musically sterile novelty like "I'm A Little Teapot" is nothing short of a calamity.

"Jing-A-Ling" seemed to offer more promise after the opening bars (which have a flavour of mambo rhythm), but this side rapidly deteriorates when the vocal group starts making sleigh-bell effects.

FRANK CORDELL'S ORCHESTRA AND CHOIR
 (Featuring Larry Day)
 My Truly, Truly Fair
 With These Hands
 (HMV B10109)

RAY ANTHONY AND HIS ORCHESTRA
 My Truly, Truly Fair
 Pretty-Eyed Baby
 (Capitol CL13563)

HERE we have one of those rare instances when a British performance of a pop tune surpasses a State-side version.

While neither of these "Truly, Truly Fair" sides captures the rollicking spirit of the Guy Mitchell-Mitch Miller effort (Col. DB2885), the Frank Cordell recording, with its virile-voiced vocal by Larry Day, is far superior to the uninspiring Ray Anthony styling.

Moreover, Tommy Mercer's drab vocal refrain is no match for Larry Day's forceful delivery of this folksy song.

Larry again acquits himself with distinction on Frank Cordell's colourful presentation of the hit ballad, "With These Hands."

Anthony's "Pretty-Eyed Baby" makes depressing listening after the outstanding Frankie Laine-Jo Stafford recording (reviewed 21/7/51).

Like the little girl of nursery-rhyme lore, Anthony is something of an anomaly. When he's good, he's very, very good; but when he's bad—oh, brother!

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Change in 'Skylon' leadership

GERALDO has decided that a violinist would be more suitable for leadership of his Embassy Band for its open-air dancing engagement on the South Bank of the Festival of Britain. Accordingly, Al Leslie is leading, and not saxist Mickey Seidman.

The rest of the personnel is Alan Clarke, Ralph Bruce (altos), Mickey Seidman, Les Watson (trns.), Roy Humphries (barl), Tony Osborne, Teddy Jepson (tpts.), Larry Clarke, Alf Edwards (tmbs.), Sid Henry (pno.), George Gibbs (bass), Cecil Black (drs.) and Ray Burns (vcl.), the latter by permission of Ambrose.

There will be an extra evening of dancing next week, on Bank Holiday Monday (6th).

Ken Davis and his Orchestra, who have played for open-air dancing in the "Band Box" at the South Bank of the Festival of Britain for a month, have now returned to their semi-pro activities around Bromley, Kent.

It was due to the success of this orchestra that the Festival authorities decided to extend the scope of the open-air dancing and engage a name band. Accordingly, Geraldo's Embassy Orchestra took over on Saturday (28th).

The Ken Davis Orchestra plays regularly for the LCC and is resident at the Royal Bell Hotel, Bromley, and the Sundridge Park Hotel.

Ken Davis, who plays bass, leads Fred Redmond, Bill Paviour and Len Craig (saxes), Ernie Brooks, Les Parish and Don Glover (basses), Bert Thomas (drs.) and George Bray (pno.).

Skyrockets sign Stan Roderick

Stan Roderick, star trumpet player with Ted Heath for six years, is to join the Skyrockets Orchestra at the London Palladium on Monday week (13th).

Stan is one of the few remaining "originals" of the all-star band with which Ted rapidly rose to bandleading fame after leaving Geraldo in May, 1945.

Stan has been signed by the Skyrockets to replace Bob Parkman, who is leaving the orchestra after two years to return to his native Bristol, where he is taking a commercial post and continuing to play as a semi-pro.

Bob left on July 27, and Bobby Mickleborough is filling-in for two weeks until Stan Roderick arrives, then staying for two more weeks while Les Lambert is on holiday.

Rumba leader opens own dance club

Former Hatchetts rumba leader Alberto is giving up full-time playing to open his own dancing club in the West End. Called the Harlow Academy of Dance Club, it will be open every night.

Trumpeter Eddie Davson will lead a regular five-piece at the Club, which starts operations this Sunday.

Alberto (Al Smith to his associates) will take over the band for Latin-American numbers. Among the line-up is a newcomer to the London scene—a Scots guitarist named Johnny Hems.

The Club is situated at 39, Gerrard-street, W.

LOSS LEAD TRUMPET WEDS



Confetti fell upon Joe Loss's lead trumpeter Joe Ward on Tuesday last (July 31) when he left Douglas Register Office, 10M, with his bride, formerly Miss Barbara Kingshott. Top left is Loss stage-manager Dennis Brown.

Fox adds drummer as Feldman stays on vibes

LAST-MINUTE changes were effected in the Roy Fox orchestra before it made its debut at Bognor on Tuesday. Most notable was Victor Feldman's switch from drums to vibes.

The drum stool is being taken temporarily by Kenny Baker percussionist Pete Bray.

Another of the Baker band (now holidaying) will be with Fox for two weeks. This is Tubby Hayes, who takes over on tenor from Pat Bateson.

Next week the Fox band is at Worcester (6th), Hinckley (9th), Liverpool (10th) and Wisbech (11th).

On Sunday (12th) it plays its first concert—at the Winter Gardens Pavilion, Bournemouth—with guest artists Denny Dennis (a former Fox vocalist) and clarinet-leader Harry Parry.

Contest winner joins Selmer's

Billy Weedon, well-known London semi-pro multi-instrumentalist, has joined the sales staff of Messrs. Selmer, the instrument dealers, of Charing Cross-road, London.

He will be one of general manager Sid Hooper's assistants.

He has won several awards in MELODY MAKER contests. In the 1945 All-Britain he led the victors, the Eltham Studio Band, and won individual awards on tenor-sax and trombone.

Apart from his job at Selmer's and his semi-pro activities, Billy is shaping into a musical journalist and wrote a provocative article on saxophone mouthpieces for the MELODY MAKER last week.

Twins for trumpeter

Trumpet player Charlie Evans, who is playing with Lew Stone at the Pigalle Restaurant, W., became the father of twins on Sunday (29th), when his wife, Margaret, presented him with a boy and a girl.

'Fabulous salaries await British bands in India'

Says visiting leader Rudy Cotton

INDIAN bandleader Rudy Cotton, who plays at all the leading venues in India, is on a short visit to Britain to see the sights, pick up some fresh musical ideas and try to arrange for his band to tour the British Isles.

Rudy told the MELODY MAKER "I feel sure that my band would make a good impression and would prove quite a novelty. During the war, servicemen visiting England compared it most favourably with some of your leading bands. "Some of our outstanding soloists have done very well in Britain. Among them are guitarist Ike Isaacs, vocalist Charles Judah, drummer Les Weeks and tenor-saxist George Bennett.

Star material

"Others back home who could undoubtedly make their mark are trumpeter Chick Chocole, who plays like Louis Armstrong and has his own band in Bombay; my own bassist, Tony Gonsalvez, who improvises brilliantly and really plays melody on the bass; and Frank Fernand, who is regarded as the Indian Bill Coleman."

Rudy's band consists of three saxes, all doubling clarinets and violins; trumpet doubling violin, piano, drums, bass, and a glamorous girl vocalist, Rosanne.

While Rudy is away, his band, which is playing at Nirulas Restaurant, the Gymkhana Club and the Swiss Hotel, in New Delhi, is being led by his first alto, Frank De Souza.

Frank also plays clarinet, violin and piano and is a fine arranger. From what Rudy has heard of British musicians on records, Frank is on a par with any of our lead men.

"Musicians in India," Rudy told us, "have to tackle everything from jazz to symphony, playing sessions all day long, for lunch, tea, dinner and dances, with a repertoire ranging from native melodies to Western swing music."

"They also have to accompany cabarets of every description and nationality."

"There is no union, and price-cutting is a serious menace, but the top musicians can earn roughly £30 a month, and as all resident musicians get free board and lodging, their earnings reach about £50 a month."

"Any British band going out to India would be greeted with open arms, whatever their kind of music, because their visit would be such a novelty. They could command fabulous salaries, probably twice or even thrice as much as the local musicians."

OB, solo airings for Eddie Carroll

Plano-leader Eddie Carroll is lined up for two airings this month, first of which will be with his band from the "96" Restaurant, Piccadilly, where his Quintet has been in residence since May last year.

This airing is in "Mayfair Merry-Go-Round" on August 13. As a soloist, Eddie will be heard in "Piano Playtime" on August 20 at 3.30 p.m.

Eddie has had only one change in his group since opening. This is guitarist Ike Isaacs, who recently took over when Micky Ressel returned to South Africa early this year.

Bank Holiday stars for Nottingham

On August 3 and 4, Vic Lewis and his Orchestra play a "two-night" stand at the Astoria Ballroom, Nottingham.

On Bank Holiday Monday, the Malcolm Mitchell Trio is the attraction there and, on the Friday of Bank Holiday Week, the 15-piece dance orchestra of the 9th Queen's Royal Lancers, on tour from Germany, play the Astoria.

Other bands booked to appear at the Astoria include those of Roy Fox (August 24) and Teddy Foster (August 25, 26 and 27).

ISLAND ATTRACTION IS 'GONELLAPHONE'

Nat Gonella is astounding Haying Island holidaymakers—and his band—these days with the "gear" he is producing from an old mellophone.

Nat, currently leading a five-piece at the Coronation Holiday Village, bought the instrument from a junk shop some years ago. He recently salvaged it from his lumber room; now it is a regular feature with the band.

Former Afro-Cubist pianist Jack Honeyborne is with the Gonella outfit, which is completed by Eric Stroud (vibes), Roy Dexter (bass) and Les Jessup (drs.).

The Bells call home

Graeme Bell and his Australian Band are recording two more half-hour programmes next Tuesday (7th) for relay by the Australian Broadcasting Commission.

Numbers played by the band will include two new originals: "Festival Rag" by Graeme Bell, and "Redskin" by Sid Phillips.

Sid himself will be introduced on one of the programmes, and guest on the other will be Joe Daniels.

JAZZ DISCS

(Continued from page 1)

Society whereby Tempo are to press and distribute the records. Jazz Man discs will be pressed on Vinylite and will cost 6s. 6d. each.

The first couplings will be "Creole Song"/"South" and "Blues For Jimmie"/"Get Out Of Here," all by Kid Ory's Creole Jazz Band. Three of these titles were placed among the first six in the recent NFJO Record Release Poll.

Later releases will include material by Lu Watters, Bunk Johnson, Jelly Roll Morton, Johnny Witwer, Pete Daily and Turk Murphy.

HYLTON PRESENTS CHALLENGE CUP



Impresario Jack Hylton presents a Challenge Trophy to the Music Directors' Association for award in the annual Open Golf Tournament which they are to launch in September. Our photo shows Jack Hylton handing the cup to MDA chairman, Wynford Reynolds, watched by (l.) secretary Bill Sensier and vice-chairman Lew Stone, and (r.) treasurer Sydney Lipton.

RANDALL

(Continued from page 1)

bonist. He has lately been leading his own group on that instrument up North.

A vocalist is in the process of being signed up, but clarinetists are still being auditioned.

Freddy told the "MM": "I want a group of musicians with me whose approach to jazz is the same as mine. By doing that I shall feel happier in myself, and this is bound to be reflected in my playing."

"The changes I am making therefore become essential. For instance, Stan Butcher, an excellent all-round pianist, is really out to make a name in the field of arranging, and knowing his capabilities I am certain he will. But complications were bound to arise through his split interest."

"Bernie Stanton, about the keenest musician I have yet known, really has his heart set on fronting his own band, and has now received a useful offer to do so. If it is in my power to help him in this venture I shall do so willingly."

"Jo Searle I rate as one of the best vocalists this country has known, but she feels that her style is not quite matched to that of the band, and that consequently she cannot give of her best."

"As for Harry Brown, despite his obvious technique he again didn't suit my particular style."

Geoff Howard to dep at Cafe de Paris

Geoffrey Howard, well-known society leader, is to take his band into the Cafe de Paris from August 6 to 18, while Sid Simone and his band are on holiday.

For many years Geoffrey Howard has played at leading society events with a band of star musicians.

His nine-piece for the Cafe de Paris will consist of Geoffrey Howard (vln. ldr.), Alan Clarke (1st alto), Tommy Davis (2nd alto), Les Watson (1st trn.), Stan Jacobs (2nd trn.), George Harper (tpt.), Pete Stutely (bass), Jack Rogers (pno.) and Max Abrams (drs.).

All these musicians work regularly for Geoffrey, but Tommy Davis is deputising for Bob Wise, who is at present playing in the George Melachrino Orchestra, at the Empire Theatre, Leicester Square, during Laurie Payne's illness.

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Six provincial jazz groups in big air break

THE first "Jazz Interlude"—half-hour programme filling in the summer recess for "Jazz Club"—takes the air tomorrow (Saturday), when two provincial groups will broadcast from Edinburgh.

The following week's programme will come from Birmingham; that on August 18 from Bristol.

Featuring in tomorrow's airing (5.30-6 p.m.) are Archie Semple and his Dixieland Band, and a modern outfit, the Jimmy Walker Group.

Similar contrasts will prevail throughout the three-week series. On August 11 (5-5.30 p.m.) listeners will hear the traditional styled Ken Rattenbury Quintet and the Club Six Group. On August 18 (5-5.30 p.m.) the modernist Ronnie Horler Group and the Mac McCoombe Quintet will air.

The regular "Jazz Club" and "Jazz For Moderns" series returns on August 25 with a Jimmy Grant programme introducing the Joe Muddel Sextet and the Joe Saye Trio.

Paul Carpenter to board 'Streetcar'

Singer, compère and radio actor Paul Carpenter is to play his first "straight" role on the stage. On Monday (6th) he steps into the part originally played by Bonar Colleano in "A Streetcar Named Desire."

This repertory company production of the show opens at the Essoldo Theatre, Penge, and will provide Paul with his most ambitious undertaking to date.

He is still appearing in the radio production, "Riders Of The Range."

Ralfini augmenting with vocal-violins

Bandleader Jan Ralfini, who has been resident at the Orchid Ballroom, Purley, for four months, has been given a long extension of his contract and is about to undertake a novel augmentation of his 12-piece band.

He is adding four girl violinist-vocalists to his present instrumentation of five saxes (doubling flutes, clarinets and oboes), three trumpets and one trombone (doubling French horns), piano (doubling Clavioline), bass and drums.

For this purpose he requires four girl fiddle players able to sing. They should apply to him c/o the Orchid Ballroom, Purley, by letter, sending photographs and details of experience. Auditions will commence immediately.

Beri Shaw rejoins the Serenaders

Singer Beri Shaw has rejoined Felix Mendelssohn's Hawaiian Serenaders after an absence of one-and-a-half years, bringing the touring unit up to 15-strong.

Beri's former association with Felix lasted three years. The Serenaders are now in the midst of an extensive string of concert, and dance engagements, with a number of short seasons lined up.

On August 20 the Mendelssohn entourage goes into the Seaburn Hall, Sunderland, for two weeks. On September 17 it commences a similar period at Green's Playhouse, Glasgow.

The Serenaders broadcast on August 7, August 18 (Festival Music Hall) and September 4.

String airing for organist Croudson

Organist Henry Croudson will be heard conducting his own string ensemble in the radio series "Strings In Rhythm," which next airs on August 28.

The combination consists of four violins, two violas, two 'celli, bass, piano, and guitar.

Bands play on—and 1,000 line banks for free show

SHORTLY before midnight on Sunday, 250 cold and exhausted jazz fans were landed at Richmond after being stranded at Shepperton aboard a Thames riverboat. They had been 13 hours on the water.

The fans had left Richmond in the morning on the London Jazz Club's fifth Riverboat Shuffle. They reached Chertsey and were returning down river when Shepperton lock was found to have broken down.

For three hours the Christie Brothers Stompers and Eric Silk and his Band played to the marooned passengers and a fast-assembling riverside audience.

At 7.30, well over a thousand people were taking advantage of the free jazz show.

Wildeman selects Festival Quintet

PIANIST-LEADER Jan Wildeman, who is to remain at the Dance Pavilion of the Festival Gardens with his band reduced from eight to five after August 13, has now chosen his revised personnel.

Playing piano and accordion and singing, Jan will lead Len James (pno.), Vic Gatehouse (tnr., clt.), Hugh Carpenter (bass, gtr., flute) and Reg Clamtree (drs.).

Apart from the three musicians Jan is required to drop, there are changes on bass and drums. Hugh Carpenter returned a short time ago from a job in Nairobi. Reg Clamtree is a well-known East London musician.

Jan's band will continue to play afternoons and evenings at the Dance Pavilion, alternating as usual with Nat Allen and his Sextet, who are now doubling at the neighbouring Amphitheatre where they give a half-hour concert twice nightly.

AMBROSE PLAYS TO ROYALTY

Ambrose appeared with his orchestra and supplied a supporting rumba band at a big dance on Thursday (2nd) for Lord and Lady Louis Mountbatten, at their country residence at Broadlands, Romsey, Hampshire.

Among the guests present were H.R.H. Princess Elizabeth and the Duke of Edinburgh and H.R.H. Princess Margaret.

Two Moore 'originals' on first British waxing

THERE was a last-minute hitch when pianist-composer-band-leader Phil Moore and vocalist-actress Dorothy Dandridge were about to make their first British record, on Columbia, on Thursday (26th).

Accompanied by an all-star British band, they were to have recorded Phil's original "Blow Out The Candle," and "Moanin' In The Morning," written by "Yip" Harburg and Harold ("Stormy Weather") Arlen.

Permission for the use of "Moanin' In The Morning" (necessary because it is being featured in an American musical) did not arrive in time from New York.

Phil therefore set to work shortly before the session to score another original, "I Just Can't See It Your Way."

The accompaniment on "I Just Can't See It" was provided by Phil Moore (pno.), Sid Jacobsen (gtr.), Tiny Winters (bass) and Johnny Wise (drs.). "Candle" received the additional support of Arthur Mouncey (tpt.), Moss Kaye and Les Watson (tnrs.) and Al Baum and George Curtis (alts). The record is to be released in September.

Phil and Dorothy broadcast in a musical show, "Summer Song Time," on August Bank Holiday (6th), with Stanley Black and the BBC Dance Orchestra.

They televise again on August 7. "Blow Out The Candle" is to be published by Chappell's in September.

They booked again

Eventually, another steamer was sent up from Richmond, and the tired fans went ashore, bypassed the lock, and clambered aboard the rescue vessel.

Three hours later they were back at Richmond, a number faced with the problem of getting transport home.

Notwithstanding the day's experience, many before leaving the steamer asked for bookings on the next LJC Shuffle on August 19.

LOVE IN THE CHARING CROSS ROAD



The Christie Brothers Stompers snapped in action during the "Shuffle."

Members of his Astoria, Charing Cross-road, band gather round Geoff Love and his trombone. L. to r. are Cyril Garlick (tpt.), Dill Jones (pno.), Barbara Jay (vcl.), Don Raine-Young (bass), Harry Klein (alto), Benny Green (tnr.), Martin Aston (drs.). The band opened as "holiday dep" for the Jack White Band on July 22.

Harry Dexter leaves KP to join FD&H

Keith Prowse staff arranger Harry Dexter is shortly taking over the light orchestral and educational music section of Francis Day and Hunter.

He will thus sever a four-year connection with Keith Prowse, which has seen him scoring for Louis Levy, Sydney Torch, George Mitchell, Rae Jenkins and Bob Busby.

Although his work with Keith Prowse has involved mainly orchestral and choral arrangements of "pops," Harry has strong associations with the straighter type of music.

Messrs. Keith Prowse wish to point out that the price of their "Diane" and "Charmaine" orchestrations is 3s. 6d. and not 3s. as advertised last week.

DECCA WAX STRICT-TEMPO SESSION



Discussing orchestrations at the first Decca recording session of the new strict-tempo orchestra formed by ballroom champion Wally Fryer are (l. to r.) Wally Fryer; his manager, Frank Atherden; his wife and dancing partner, Violet Barnes; and recording chiefs Dick Rowe and Bill Fuffe. First titles, for release on September 1, are "Too Young," "How High The Moon," "Diane" and "The White Carnation."



The Christie Brothers Stompers snapped in action during the "Shuffle."

FOUR AUGUST AIRINGS FOR TEDDY FOSTER

TEDDY FOSTER and his Orchestra, back in the South this week after a Scottish tour and a week of Variety at Pwllheli, have four broadcasts this month.

Today (Friday) they air from 12-12.45 p.m. Other airings are August 7 (10.20-11 p.m.), 24th (5.45-6.15 p.m.), and 30th (11-11.45 a.m.). All these airings are on the Light Programme.

Recent newcomers to Foster's 17-piece are vocalist Annette Klooger and trumpeter Derek Sewell.

Annette replaces Muriel Maxwell, who, as Judy Joy, has joined the Roy Fox band. Derek has taken over as lead trumpet after eight months with Ronnie Pleydell at the Trocadero, W.

Loss v. Stapleton cricket series

The Joe Loss and Cyril Stapleton bands met for the first of a weekly series of cricket matches on Tuesday last week.

The match was at Douglas, I.O.M., the bands' summer "home." The Loss band batted first and scored 48 all out. Stapleton and his boys replied with 50 for 7.

DEEPS VISIT I.O.M.: TOUR NEARS END

The Deep River Boys, who started their third British Variety tour in May, return to the U.S on October 15 on expiration of their Ministry of Labour permit.

The close-harmony team continues its tour, and makes an appearance at the Villa Marina, Douglas, I.O.M., this Sunday (5th).

PIANIST WANTED

Blanche Coleman needs a pianist for her Ladies Band. Applicants, who must be able to tackle both pit-work and modern orchestrations, should contact Blanche c/o the Grand Theatre, Llandudno.

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TECHNICAL PAGE

A few words about FINGERS



... for drummers
by
Tony Kinsey

LET me say right away that I believe every correct method of drumming incorporates the use of the fingers in some way.

I was fortunate enough to be able to study drumming in New York, and I observed that all good drummers and teachers use their fingers while playing, no matter what method they play. In fact, a certain amount of finger control is absolutely essential.

I had most of my tuition from Bill West, who has taught some of the best drummers in the States—men like Ed Shaughnessy and Sonny Igoo.

Bill teaches an old French system in which the fingers are used more than in other methods. Both sticks are held approximately half an inch from the drum and all beats start and finish in that position.

The left stick

The left stick is held in a similar fashion to that advocated in the Gene Krupa drum method. It is not gripped, but rests at the base of the thumb and forefinger. The thumb is over the stick and its first joint touches the second joint of the forefinger. The second finger rests as a guide on the stick and the third and fourth fingers lie underneath and act as levers.

To make a beat, the wrist turns upwards and the fingers slide slightly up the stick away from the palm of the hand. As the stick comes down, the fingers slide back into their original position. The hand should be in a line with the elbow and not turned either inwards or outwards.

The right stick is held lightly between the first joint of the thumb and the first and second joints of the forefinger.

The butt end of the stick rests on the other three fingers pointing toward the centre of the wrist, and should make contact with the base of the hand. The hand itself should look flat over the drum.

As the hand turns upward to make a beat, the stick must move away from the base of the hand, though the fingers should remain in contact with the stick.

At the same time as the wrist turns downwards, the fingers pull the stick into the starting position again.

While practising this, great care must be taken to ensure that the sticks are held extremely delicately.

Some English drummers have misinterpreted so-called finger-style drumming and have tried to play by using the fingers alone. In so doing, they cut out all the natural actions of the arms and wrists.

It is possibly because of this that some say that the system is no good for big-band work and is only suitable for playing with small combos.

I am inclined to think that any drummer who tries to play by using his fingers alone will get negative results, whether he is a member of a trio, Boy Scouts' Band, or with Dizzy Gillespie.

All the successful drummers I

have seen—Rich, Roach, Haines, Krupa and Bellson—co-ordinate their fingers with their wrists, arms and shoulders. In other words, they use what will move naturally, because when they play they make certain that their muscles are relaxed—and relaxation is 90 per cent. of the battle.

Many drummers tell me that they spend hours practising independence of hands and get little in the way of results.

They want to know if I can advise them what to do.

There are two things which are very important for playing by today's standards. The first is a good basic snare-drum technique. This is absolutely essential, though it often doesn't seem so in the early stages of drumming. The other is musicianship.



Tony Kinsey

I'VE just been listening to a record of Sugar Chile Robinson. He doesn't play really remarkable piano unless you take his age into consideration.

But there are one or two aspects of his playing that might be overlooked by people who will only hear him on record.

The first is that he has very small hands—a much smaller stretch than mine or any other pianist known to me. The second is that his feet don't touch the pedals.

It might not be obvious to all pianists that an abnormally small hand in piano playing is going to cause bother.

To start with, unorthodox fingering is inevitable because the normal methods are impracticable.

Then, again, the art of touch is practically unattainable.

Now, although Sugar's playing is not likely to be of technical interest to pianists, he copes very well despite these handicaps.

A beat-producer

He plays jazz; he produces beat; his fingering is fairly clean; and, although he doesn't go far beyond the twelve-bar-blues formula, he obviously "hears" these chords and is able to phrase on them.

This bears out a long-held belief of mine. This is that piano fingering "by the book" is sometimes more hindrance than help when it comes to playing jazz.

I know that this is a very sweeping statement to make, but reflect for a moment.

What pianist has not, at one time or another, tied himself in a knot trying to finger a jazz phrase legitimately? There was, anyway, a time when I struggled to do things the right way—though often I had to give it up. Eventually, I got to thinking



... for pianists
by
Ralph Sharon

that the end is more important than the means, and took the easy way when it could make all the difference between playing something or not playing it at all.

I found out that I was not the only one. George Shearing's locked-hand double-tempo playing sounds easy—coming from George.

Many pianists after attempting the style have come to me in despair, asking how it is done.

They have wanted to know the correct method of playing this way. The answer is that there isn't one. This style was a "natural" to George, and I'm willing to bet that he never worried about correct fingering.

He just felt that way and played.

The same applies to Erroll Garner. Some of his right-hand playing is completely unorthodox, especially the weird intervals he picks on.

Garner is self-taught and cannot read music, so how can he be

regarded as an orthodox player? But he shouldn't be condemned for it.

The moral is, of course, that fingering systems should never be allowed to be the pianist's master. If you hear a phrase which you cannot execute the "right" way, try another way.

It is obvious that Sugar Chile Robinson will get better and better as time goes on and go beyond the limitations imposed by his youth.

It is equally obvious to me that he will always have a "fake" technique, but I shall be the last to criticise him on that score as long as he turns out the pianistic goods.

And this applies to all pianists—in fact to all musicians and artists of any kind if they can produce original work I don't care if they do some of it with their elbows. Sugar Chile does!



Ralph Sharon

BERT WEEDON brings—GOOD NEWS FOR GUITARISTS

IN order to give the Hexatone guitar pick-up a fair test, I called in to a leading West End musical instrument dealer and asked to try one straight from stock.

From the beginning, I was very impressed by the lightness of the unit and the ease with which it could be attached to any cello-bull guitar.

It is extremely small and compact, in spite of the fact that it has a separate pole-piece for each string. These are, moreover, individually adjustable, so that the guitarist can get a perfectly even balance whatever make of strings or instrument he uses.

The tone and volume are both very good, and there is a generous length of flex attached.

Incidentally, the tone and volume controls are on a separate unit which, though designed for the Hexatone, can be used on most pick-ups.

The unit is nicely finished, and it is a very satisfactory job of work and a welcome addition to the guitarist's equipment.

One of the Hexatone's biggest advantages is that, being so light, it does not detract from the acoustic tone of the guitar.

THE Hexatone guitar unit is available direct from the manufacturers—the Westbourne Sound Equipment Co., Ltd., 15, St. Stephen's House, Victoria Embankment, London, S.W.1—or from dealers. The unit retails at 25 5s., or can be obtained complete with volume control switchgear for 27 12s.

Famous Band Leader and "M.M." Musician of the Year JOHNNY DANKWORTH leads on Grafton "Acrylic"

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Dallas
DALLAS BUILDING, CLIFTON ST. LONDON, E.C.2

How to get pit experience

by
LEN CONLEY

I WANT to make a suggestion here that will help anyone seeking experience of pit playing. That is that you try to get to know one of the musicians working in a theatre orchestra.

If you are acquainted with one already, all the better. If not, approach one of them and explain what you want.

Ask him to take you along to a rehearsal. Sit next to him in the pit if possible, watch the conductor and read the music as if you were playing.

Buy him a beer!

After the rehearsal, buy your friend a beer and then get him to go through the book with you and explain anything you couldn't understand.

Should you ever reach the stage when you feel confident enough to accept some deputy work in a theatre orchestra (this is undoubtedly the best way to start gaining experience), always turn up well before the show starts to look through the music.

You should, to be thorough, go through the "book" first with the musician for whom you are deputing, and then spend some time with it on your own to get familiar with markings, cuts, etc., and to play any passages that might be difficult.

Every experienced player who

is conscientious does this, so it will be more necessary for the newcomer to pit work.

I think the difference between the experienced and inexperienced pit musician is that the first knows when not to play. By this I mean, if he is not sure of a passage he either leaves it to the others or plays it double pp to avoid making any dominoes.

A "domino," by the way, is the name given to those notes you play when you shouldn't. They usually occur when the entire orchestra has stopped playing.

Anyone who has played a nice juicy domino right in the middle of a silence will remember the horrible hot and cold feeling that runs up and down the spine. The basilisk glare of the conductor and the amused taunts of

CONTEST RESULT

Jimmy Kerr wins at Bognor

THE 1951 South Coast Championship, held at the Rex Ballroom, Bognor, on July 26, surpassed all previous contests held at this resort.

There were nine competing bands and seven of these were musically interesting enough to keep the non-dancing members of the capacity crowd on their toes.

It was gratifying to see Stan Fry and his band take the stage for the fourth time this season. The performance of the band at an earlier contest at Chatham was well below form, whereas on this occasion it topped all its other efforts.

At most contests, this would have been enough to get the first award. Unfortunately for the Fry band, however, Jimmy Kerr and his orchestra were among those present.

Finals favourites?

These Southampton semi-pros. put up a show that will make them odds-on favourites for winning the Area Final. Not only did the band get the cup and winners' bannerette: in the opinion of both judges, it played better than any outfit heard so far this year.

To quote Ralph Sharon, "the Kerr boys played their particular numbers as well as any professional band using the same instrumentation could have done."

In this company, the Stan Fry band did well to achieve second place, while the Top Five, regular contestants from Twyford, were a creditable third.

But several other bands which were not placed might have merited an award in a lower-standard contest.

One interesting point is that although the Four Deuces were apt to sound monotonous as an ensemble, three out of four of

your fellow musicians only, add to the agony.

So whatever you do, try to avoid dominoes. If you're not sure of anything, stop playing or keep it down.

The important thing to remember is that any bits of solo written for you must be played whatever else happens.

I have known deputies who faked and fumbled their way through an entire show, but who unhesitatingly played all the little solo parts. After the show, the conductor voted them good depts!

I have known others who played the show well but fumbled their solos. Result—they were out.

So if you want to play in the pit remember this above all else. Suck your instrument and look intelligent without playing a note and you might get away with it.

But if you don't play your solo bits you'll be rumbled and your career as a pit musician will end speedily.

the boys were skilled enough to gain individual prizes, while the remaining member rated an hon. mention.

This proves once again that a collection of good soloists do not necessarily make the best band.

First-class organisation by veteran promoter Billy Stone made the contest run with clockwork precision, and Maxie Stone proved again that he is a lucid and intelligible compere.

Band Steward Jimmy Drumming worked behind the scenes with his customary quiet efficiency, and the house band directed by Billy White supplied sustaining music between the competing bands.

THE SOUTH COAST DISTRICT CHAMPIONSHIP

Judges: Ralph Sharon, Leslie Evans. For the "M.M.": Tony Brown.

Winners: JIMMY KERR AND HIS ORCHESTRA (trumpet, two altos, two tenors, baritone, piano, bass and drums). All coms. to: 39, Acaia-road, Merry Oak, Southampton, Hants.

Second: STAN FRY AND HIS BAND (three trumpets, trombone, two altos, two tenors, piano, bass, drums and leader). All coms. to: 55, Grenville Gardens, Woodford Green, Essex.

Third: THE TOP FIVE (alto, trombone, piano, bass and drums). All coms. to: N. L. J. Jennings, High-street, Twyford, Berks.

Individual Awards for: Alto (Collin Bradford), trombone (Walter Waller)—both of the Top Five; tenor (Norman Duval)—of the Dyma Kermelo Quintet; trumpet (Ken Ball)—of Stan Fry and his Band; piano (Phillip Shipp), guitar (Edward Piggott), drums (Daniel Huntley)—all of the Four Deuces; bass (Edward Bishop)—of Jimmy Kerr and his Orchestra.

Hon. Mentions for: Alto (Phillip Syms), trumpet (Roy Bishop), drums (James Milner)—all from Jimmy Kerr and his Orchestra; trumpet (Arthur Dyson)—of the Dyma Kermelo Quintet; piano (Charles Paine)—of the Charles Paine Quintet; bass (Laurence English)—of the Four Deuces.

From St. Louis ragtime to modern piano jazz

ROY STURGESS
Scott Joplin Rags
Easy Winners/Elite Syncopations
(Melodisc 1028)

"ST LOUIS boasts a composer of music, who has written possibly more instrumental successes than any other local composer. His name is Scott Joplin, and he is better known as 'The King Of Rag Time Writers' because of the many famous works in syncopated melodies which he has written." (St. Louis Globe-Democrat, June 7, 1903.)

This report was published some forty-seven years ago, and, so far as I know, nothing has occurred since that date to depose Mr. Scott Joplin from the monarchy—he is still the King of Rag Time Writers.



Erroll Garner

from Joplin's earliest period, "Easy Winners" being written fifty years ago, and its backing a year later; but they sound as fresh now as on the day they were written.

Rags cannot normally be judged by ordinary jazz standards. One does not look for improvisation, for rags were meant to be played as written, nor will you get an impression of any great swing—a steady, rhythmic lilt, maybe, but no swing.

It is a type of music that relies to a very great extent on its melodic content only. The things to listen for, therefore, are the melody, the composition, and the spirit of the performer.

The latter comes last, for the performer is merely the vehicle whereby the composition is transferred note-for-note to the listener.

Written ideas

In jazz, the performer usually gives you his idea of what a tune should sound like; in ragtime, you get the composers ideas as written. In this respect pure ragtime is much more allied to classical music than any other form of jazz.

Perhaps many of you will say these piano solos have little to do with jazz idiom. I cannot agree, for it is my earnest belief that this complicated, syncopated piano style gave more to the early jazz musician than we have ever been led to believe.

These two fine Joplin tunes are competently, if not brilliantly, played. Rags are never easy, and one rather admires the courage of Mr. Sturgess (not to mention his sponsors, Messrs. Melodisc) in tackling this different, and rather difficult, jazz medium.

Far and away the better side is "Easy Winners." To start with, it is much the better composition, full of fine melody and ingenious syncopations.

It is made up of four themes (of 16 bars each), the last theme in particular being extremely fascinating.

It is said that Joplin wrote this tune after a trip to St. Louis, where he had been listening to

the untutored pianists of the sporting houses, and it is certain that it has in places quite a barrelhouse quality.

The reverse is not nearly so good. The themes are not so easily defined and, although it has a good cakewalk flavour about it, it does sound immature.

Sturgess's playing is rather laboured and stilted and he does not get going until the last theme, which he has really mastered and which he plays with fine assurance.

There are not nearly enough examples of Joplin's fine music to be had on record in this country, and I heartily recommend these to you, without reservations.

★
ERROLL GARNER
Honeysuckle Rose/My Heart Stood Still
(Columbia DG555)

AND here is the very antithesis of ragtime. A pianist of the modern school, but whose work is so full of jazz that I have purloined this for review from friend Edgar Jackson.

There are probably some of you who, whilst interested in piano jazz, have shunned Garner because you have heard he was a modern. He is modern with a difference.

Garner has two distinct styles of playing—one which, for want of a better term, I describe as "cocktail music," and the other a very ebullient swing piano. Into the latter category comes this version of "Honeysuckle Rose."

Individual

Erroll Garner's style is his own, for although you will hear traces of Hines and Waller in his playing, he is still as individualistic as it is possible to be these days.

His style is easily recognisable, by reason of a dragging right hand which lags so far behind the beat at times he sounds like two pianists.

Sometimes he breaks up the beat so much that you think he is changing tempo, but the pulse is always there, and he comes back on the beat without any slackening of the rhythm.

SINCLAIR TRAILL'S Jazz Record Reviews



Mel Powell

He is also the only pianist I have heard who, although modern in conception, still remains loyal to "melody," and who plays with great warmth and fine attack.

Please listen to "Honeysuckle Rose," for I am sure you will be greatly interested in this most individual rendering of Waller's old classic.

Garner plays a really hot piano, and his original chording is as fascinating as it is, at times, unexpected.

If you find yourself listening to "Tea For Two" for a few bars, don't worry—it was also a good melody and fits very neatly into place here.

The reverse is very pretty and just the thing for that Sunday afternoon when the Aunt, who hates jazz, has arrived for tea. This has always been a favourite tune of mine ever since I saw a ravishing young woman, Edith Baker, play it on a white piano in an early Cochrane revue.

Erroll Garner treats it in rather a Garland Wilson manner. First the melody in slow tempo and then his improvisations played with a nice, gentle swing. You will discover a whole lot of subtlety in this side, after you have played it a time or two.

★
RAY MCKINLEY TRIO
China Boy/Shoemaker's Apron
(Esquire 10-150)
"Peanuts" Hucko (alt.); Mel Powell (pno.); Ray McKinley (drs.).
Recorded Paris, 1945

TWO competently played sides by a trio from the old Glenn Miller band.

There is nothing very exciting here, although Mel Powell (who still has many admirers in this country) plays some good, fast swing piano in "China Boy," and McKinley lays down a solid beat.

I have never been a great lover of the work of "Peanuts" Hucko: he doodles too much for me, but his playing is rated extremely highly by Louis Armstrong, who at one time wanted him as a member of his All Stars, so perhaps I am missing something.

I can't see a shoemaker's apron

having much to do with jazz, either here or at any other time.

★
SANDY BROWN'S JAZZ BAND
Of All The Wrongs You've Done To Me/Melancholy Blues
Alexander/Irish Black Bottom
Willie The Weeper/I'm Going Away To Wear You Off My Mind
(S and M 1001, 1002, 1003.—7s. 6d., from Miles, 86, Bargain Centre, Peckham.)

Sandy Brown (alt.); Al Fairweather (pt.); Stan Gregg (pno.); John Twiss (bjo.); Will Redpath (bass); Willie Burns (drs.).

REVIVALIST groups would seem to be busting out all over, and here's the first to arrive from across the border.

They are a solid little group, even if they are not without a certain roughness that might have been polished out with a little more rehearsal.

The emphasis is on ensemble, and they play well enough together, with the clarinetist being the outstanding member of the group.

The trumpet lead is a trifle uncertain in places and the rhythm section is woefully dumpy, but all in all these sides are no better, or no worse, than the noise we have been hearing up and down the country for the past twelve months.

Recording and surface are all right, except for 1003, which is so muffled it sounds as if the band was playing in a sack. Perhaps the recording engineer was frightened by the addition of a trombone or something.

CORNER FORUM

I RECEIVE most MELODY MAKERS from a friend in Littlehampton, and have recently taken note of your series on the Ted Lewis band.

Although I'm not a Ted Lewis follower—or, for that matter, a collector of recordings of this type—I do happen to have one Ted Lewis disc in my collection handed down to me from a collection accumulated in our attic by my parents many years ago.

The record in question is on a Columbia gold label with the added notation of it being a sample record selling for 25 cents.

One side is titled "Schubert Serenade," with the Columbia Symphony Orchestra. The other side, the one in question, is titled "Ted Lewis Popular Favorites," and bears four melodies in medley form. I'm not familiar with the first three, but the last is "When My Baby Smiles At Me." This side bears matrix 81218.

The disc is complete with a special paper folder outlining the fact that this is a demonstration disc, and is offered to demonstrate the new process of laminated pressings.

Little information is given on the material on the record, however, and I've often wondered about personnel, recording date, etc. The first item listed in your column in the April 28 issue bears matrix 81909, which is close, so it must have been recorded sometime around the middle of 1924, if the matrix numbers followed any consecutive order in those days.

I would like to know more about this record (out of curiosity) and if, by chance, the disc is of any value to Ted Lewis collectors I'd be willing to dispose of it.—Jack Hartley, 88, Diamond Bridge-avenue, Hawthorne, New Jersey, U.S.A.

BIG BILL DATES

MANY readers have inquired about Big Bill Broonzy's engagements in France. His tour began on July 20; here is the probable itinerary for the future.

August 4—Le Havre, 5—Trouville, 6—Les Sables D'Olonne, 7—Coutainville, 9—Arcachon, 13—Royan, 15—Saint-Jean-De-Luz, 16—Blarritz, 17—Hendaye, 19—Hyères, 21—Nice, 22—Mentone, 23—Cannes, 24—St. Raphael, and finally August 25—St. Tropez.

CONTEST FIXTURES

WESTON-SUPER-MARE. — Wednesday, August 15 (8 p.m.-midnight), at Winter Gardens Pavilion.—The 1951 Severn Estuary District Championship, House Band—Vernon Adcock and his Orchestra. Price of tickets 5/-, obtainable in advance from the Manager, Winter Gardens Pavilion.

Organiser: Mr. I. Davies, Director of Entertainments for the Borough of Weston-super-Mare, Winter Gardens Pavilion. (Phone: Weston-super-Mare 512.)

SWANSEA. — Tuesday, August 28 (8 p.m.-1 a.m.), at the Patti Pavilion.—The 1951 West Wales District Championship, House Band—The Carlton Orchestra. Price of tickets in advance 3/6, obtainable from the Organiser and Mr. R. Bateman, 7, Singleton-street. Price of tickets at door, 4/-.

Organiser: Mr. J. South, 34, Mansel-street, Swansea.

NEWCASTLE-ON-TYNE. — Friday, August 31 (8 p.m.-1 a.m.), at The Oxford Galleries, New Bridge-street.—The 1951 North Britain (Eastern Region) District Championship.

Organiser: Mr. Clement Millard, Westgate House, 6a, Fenkle-street, Newcastle-on-Tyne, 1. (Phone: Newcastle 23839.)

Rules and entry forms for the above contests are available from the respective organisers. Early application in each case is advised.

COMPLETE LIST OF AREA FINALS

BIRMINGHAM.—Thursday, August 23 (7.30 p.m.-12.30 a.m.), at The Grand Casino, Corporation-street. THE MID-BRITAIN AREA FINAL. House Bands—Freddie Barratt and Mannie Berg. Price of tickets 4/-, obtainable in advance from The Grand Casino.

TOTTENHAM (London). — Friday, August 24 (7 p.m.-midnight), at the Royal Theatre of Dancing. THE SOUTH BRITAIN (EASTERN REGION) AREA FINAL. House Band—Ivor Kirchin and his Band. Price of tickets 3/-, not obtainable in advance. Special attraction: Bert Quarmby and the Solovox.

EDINBURGH.—Thursday, August 30 (7 p.m.-12.30 a.m.), at the Palais de Danse, Fountainbridge. THE ALL-SCOTLAND AREA FINAL. House Bands—Maurice Sheffield and The Jimmy Walker Quintet. Price of tickets 4/-, obtainable in advance from the Palais de Danse, Edinburgh.

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

WESTON-SUPER-MARE. — Tuesday, September 11, at the Winter Gardens Pavilion. THE SOUTH BRITAIN (WESTERN REGION) AREA FINAL.

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

LEEDS.—Thursday, September 20, at the Locarno County-arcade, Brig-gate. THE NORTH BRITAIN AREA FINAL.

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Collectors' Corner

Edited by Max Jones and Sinclair Truill

IN response to our review of Piano Red's HMV disc (CORNER, July 14), and request for information about him, comes a letter from Bert Whyatt enclosing Walter Allen's Perryman Discography.

Whyatt asked us to fill in any missing catalogue numbers that we might know. We have added two, and assume that the others are not yet released:

"It should perhaps be noted," Whyatt concludes, "that Forman did not state that Piano Red was the vocalist—Allen presumes that he was (maybe the HMV label states whether or not?)"

The label does not refer to a vocal at all, but there is no doubt that the singing is Red's. Digging through Victor "fack" on the subject, we have unearthed this note about Red's first record—released last autumn.

"Piano Red makes a red-hot Victor disc debut with 'Rockin' With Red' and 'Red's Boogie.' 'Alias Willy Perryman, he has acquired no mean reputation for himself round about Atlanta, Georgia, where one day he strolled into a recording studio

and knocked out some piano pyrotechnics. "Result was this disc, released at first in the south-east region, where it achieved such outstanding success that it was made available nationally.

Red hot debut

"On the strength of this sizzling sleeper, Piano Red now has several radio shows and night club engagements in Atlanta."

The note to his second release pins down the singing:

"As he did on his debut disc Red pounds both piano keys and vocal chords for some low-down mean shoutin' on 'The Wrong Yoyo,' a traditional, honky-tonk wall."

"On the flip, Red sings his own 'My Gal Jo.' On both sides bass and drums enhance this keyboard-killer's lusty vigour."

There is no mention of alto sax on either title. About his third "etching," the note says: "'Jumpin' The Boogie' and 'Just Right Bounce' are two Piano Red originals which are respectively vocal and straight instrumental."

So we can add this pair to the

A discography of Piano Red by Walter C. Allen

PIANO RED (Willy Perryman, piano, leader, vocals; W. J. Jones, bass; William R. Green, drums). Recorded at WGST, Atlanta, Ga., July 25, 1950.

EO-vb-5220 Jumpin' The Boogie Victor 22-0118A.

EO-vb-5221 *Rockin' With Red Victor 22-0099A, 50-0099, HMV JO244.

EO-vb-5222 Let's Have A Good Time Tonight Victor

EO-vb-5223 *Red's Boogie Victor 22-0099B, 50-0099, HMV JO244.

(L. Johnson, alto sax; Willie Perryman, piano, leader, vocals; W. J. Jones, bass; W. Harper, drums). Recorded at WGST, Atlanta, Ga., October 18, 1950.

EO-vb-5949 iThe Wrong Yoyo Victor 22-0106A, 50-0106.

EO-vb-5950 *My Gal Jo Victor 22-0106B, 50-0106.

EO-vb-5951 *Baby, What's Wrong? Victor 22-0130, 50-0130.

EO-vb-5952 Well, Well, Baby Victor

(Willy Perryman, piano, leader, vocals; W. Jackson, guitar; W. J. Jones, bass; J. Williams, drums). Recorded at WGST, Atlanta, Ga., February 22, 1951

E1-vb-1319 Just Right Bounce Victor 22-0118B.

E1-vb-1320 Diggin' The Boogie Victor

E1-vb-1321 *Layin' The Boogie. Victor 22-0130, 50-0130.

E1-vb-1322 Bouncin' With Red Victor

NOTES.
* These titles, at least, are composed by Perryman.
† No vocal on this title, at least.
‡ No audible sign of the alto sax on this side; tune is "traditional."
The above information came from E. C. Forman, RCA.

New Releases

HMV: International List: Duke Ellington Ork., Royal Garden Blues; Tell Ya What I'm Gonna Do (JO242); Glenn Miller Ork., Starlight Hour/A Million Dreams Ago (MH145); and Moon Love/Sold American (MH147).

Columbia: International List: Machito Afro-Cuban Ork., Arthur Murray Mambo/Dende Estabas Tu (DC556); Erroll Garner, My Heart Stood Still/Honeysuckle Rose (DC555); Cookie Williams Ork., West End Blues, G-Men (MC3406).

Esquire: Ocharlie Parker Quintet, Klacktovedsedstene/Parker Sextet, Charlie's Wig (10-139); Christie Brothers' Stompers, Weary Blues/Billy Bailey (10-140); Ronnie Scott Sextet, Chasin' The Bird/Little Willie Leaps (10-141); Tommy Pollard Five, Just Friends/The Way You Look Tonight (10-142); Stan Kenton Poll Cats, Bass Mood/Sa-Franctic (10-143); Vic Lewis Ork., Everywhere/The Apple (10-144); Lennie Tristano Quintet, Progression/Retrospection (10-146).

list of titles composed by Perryman, and add "Just Right Bounce" to "Red's Boogie" as a non-vocal item.

On the fourth release, "Layin' The Boogie" and "Baby, What's Wrong," the sheet confirms that both are originals and reveals that both are vocal items. This one came out in June, and we have seen no subsequent Piano Red issues.

The Victor sheet contains nothing about accompanists, but "The Billboard" review (issue of June 9) of "Baby, What's Wrong" says: "Red chants a slow blues as an alto joins him and the rhythm section."

Of the backing: "Victor's new boogie woogie piano find from Atlanta registers again with a rocking, romping boogie picnic on the keys." There is almost certainly no alto on this side, and no mention of a vocal is made by "The Billboard."

The Savoy series

Vic Schuler, who is agreeably active on our behalf lately, sends a few additions and corrections to Erik Wiedemann's listing of the Savoy 5500 Race Series (July 21). Here they are:—

5534—should read: Easy Ridin' Buggy, not Easy Ridin' Blues

5538—Brownie McGhee: Auto Mechanic Blues/Country Boy Boogie

5541—mat numbers are: I'm Talking About It (3429)/Dollar Bill (S-3430)

5544—Joe Turner with Coleman Hawkins: How Long How Long Blues/Shake It And Break It

5553—Alabama Slim: Eloise/Boar Hog Blues

5554—Byllye Williams and Orch: Disgusted Woman Blues/Good Luck Old Boy

5557—Brownie McGhee with Hal Singer: I Was Fooled/Confused

5558—Birmingham Sam and his Magic Guitar: Landing Blues/Low-down Midnight Boogie

5559—Brownie McGhee: Running Away From Love/Wrong Man Blues

5561—Brownie McGhee: New Baseball Boogie/Good Thing Gone

5565—Brownie McGhee: Three Woman Blues/Poor Boy Blues.

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Fire eaters, acrobats and dancers— that's all 'jazz' to the London clubs...

WRITING of the present "modern" jazz club apathy towards any form of organisation, I think Derek Young ("MM," 21/7/51) puts his finger on the spot when he mentions as examples the people who "go to the various clubs in and around town" (my italics).

London club visitors just don't know they're living. They have a surfeit of both modern and traditional jazz. If they have to cross the river ("MM," 14/7/51) they think they are hard done by, indeed.

On top of this, the modernists had turned on them, in the early days, a ferocious barrage of fire-eaters, acrobats and dancers. No wonder they have become blasé about it all.

In the desperate scramble to

gain notice in the national or pictorial Press, some clubs—one Sunday venue in particular—often resembled a circus rather than a jazz club.

The modern clubs have had more than their share, too, of loud-mouthed ignorance, frightening away the first-timers who are the ordinary folk of jazz.

The new, intelligent members having been successfully scared off, the way was left clear for the fools, clowns and barrow-boys; and these are the people who are now expected to take an intelligent interest in music, and—save the day—in committees.

The only real strength of modern jazz now, outside the musicians themselves, lies in the provinces, where—as in the West Country—jazz musicianship is often almost nil.—R. W. Coole, Bristol, 1.

NO INTELLIGENT INTEREST

HOW right Derek Young is (21/7/51) about this apathy on the part of modern jazz fans. Sure, they hang around bop clubs, utter "Cool, man," and such phrases, and condemn as square anything more than a week old. But take an intelligent interest in the music itself? No!

Let's face it, the majority don't know much about their own music, let alone other forms of jazz, and, be it good or bad, as long as it's 1951 jazz then it's the "greatest."

And our jazz can be bad when played by inferior musicians who are apparently incapable of sustaining a note, playing a melody or constructing a logical sequence of phrases.

Forgive me if the New Jazz Society crops up again here, but as a committee member and compère-host of the NJS I speak with authority on this point.

The fact is that the NJS is the only club in Town offering this facility, i.e., a study of modern music through the latest British and U.S. releases and, in the future, a study of the history of jazz to show how our music has grown and, a point unsuspected by many fans, just how closely the old and new jazz are, in fact, linked.

There should be enough sincerely interested fans in the London area to maintain such an organisation, though this has

not always been the case, proving that this apathy does exist.—Arthur Jackson, Regent's Park, N.W.1.

MELODY MAKER MAILBAG

SO, when Mr. Borneman refers to jazz as an "urban folk music," we are to understand that he is talking only of "folk jazz." One cannot dispute a tautology like that!

May I suggest another point of view on the subject? The "interpenetration of musical influences" is not the only characteristic of a folk music, and it is perfectly legitimate to refer to jazz as a folk music because it has analogies to other folk music in structure and origins. Consequently it is legitimate to

refer to the revivalists as folk musicians, just as one refers to members of Cecil Sharp Clubs and the like as folk dancers.

Personally, I only call jazz a folk music when I wish to confound ignorant criticism of jazz; this was Mr. Dixon's admirable intention in his letter to the "Manchester Guardian." —John Postgate, Twickenham, Middx.

BING RE-ISSUES

REGARDING Les Gaylor's recently published letter ("MM" 20/6/51), I wish to support his plea for Columbia to issue some of the Crosby "gems" which have been on their shelves for so many years.

Most young people of today have never had the chance to appreciate vintage Bing; if some of these earlier numbers were re-issued (and so many of the tunes are again becoming popular) the EMF group, I feel sure, would find the proposition financially worthwhile.—Ronald E. Davies, London, E.6.

For touring and one-nighters why not take a caravan?

MUSICIANS browned-off with summer train or coach travel, and the usual accommodation-fixing routine—particularly when on tour or on one-night stands—could find an easy answer to these problems by considering the advantages of the modern trailer caravan.

The freedom and independence gained by having one's own accommodation with one at all times—on tow—require little emphasis here.

Licensed caravan parks are obtainable from motoring and caravan associations. Local authorities, recognising an answer in the caravan to their accommodation problems, are

building official sites, details of which are usually sent upon enquiry.

Site charges vary, but average 2s. 6d. nightly, or 10s. weekly for long let. Charges include (usually) hard-standing, water availability, mains electric and gas services, ablution blocks and laundry services. And often a restaurant or club house, sometimes a shopping centre, exist on the spot.

A musician booked on a summer season resident job might prefer to fix a farm site.

Regulations

In that case he should be fully acquainted with all relevant rules and regulations—particularly the Public Health Act (1937), which deals with maximum length of time an unlicensed caravan site may be used without permission. Tradespeople will, by arrange-

WHO'S WHERE

- (Week commencing August 6) ANDREWS SISTERS Week: London Palladium. Graeme BELL'S Australian Band Thursday: Warrington Friday: Manchester. Saturday: Burnley. Sunday: Aberdeen. Tito BURNS Sextet Wednesday: Ramsgate Friday: Chingford. Saturday: Guildford. Sunday: Dudley. Johnny DANKWORTH Seven Week: West End Theatre, Edinburgh. DEEP RIVER BOYS Week: Empire Theatre, Swansea. Ray ELLINGTON Quartet Thursday: Winter Gardens Theatre, Ventnor. Saturday: Guildford. FRASER-HAYES Quartet Week: Empire Theatre, York. Lee LAWRENCE Week: Alhambra Theatre, Bradford. Vic LEWIS and Orchestra Tuesday: Wimbledon Palais. Friday: Cambridge. Rose MURPHY Week: Chiswick Empire. Jack PARNELL and Music Makers Season: Prince of Wales Theatre, London. Sugar Chile ROBINSON Week: Empire Theatre, Newcastle. TANNER SISTERS Week: Open Air Theatre, Finsbury Park.



ment, usually supply you on the site, or you can obtain provisions through the adjacent farm house. The fresh farm produce and natural amenities will outweigh comparatively minor snags peculiar to this country way of life. Caravan prices vary from about £200 for lightweight three-four berthers (furnished) upwards, living models (requiring more towing horse-power than eight), fully furnished, with gas cooking and full heating arrangements, sell from about £400. Easy terms, up to three years, may be arranged if required.

Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended July 28 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1. MY RESISTANCE IS LOW (A) Morris 2. WITH THESE HANDS (A) Dreyer 3. IVORY RAG (A) .. Mac Melodies 4. I APOLOGISE (A) Victoria 5. BE MY LOVE (A) .. Francis Day 6. MOCKING BIRD HILL (A) Southern 7. JEZEBEL (A) Campbell Connelly ON TOP OF OLD SMOKEY (A) Leads 8. MY TRULY TRULY FAIR (A) Dash 9. TOO LATE NOW (A) New World 10. SHOT GUN BOOGIE (A) Campbell Connelly 12. THE LOVELIEST NIGHT OF THE YEAR (A) .. Francis Day 13. OUR VERY OWN (A) Bradbury Wood 14. GOOD LUCK, GOOD HEALTH, GOD BLESS YOU (B) Carolin 15. YOU ARE MY DESTINY (B) Swan 16. SEPTEMBER SONG (A) Sterling 17. UNLESS (B) .. Francis Day 18. WOULD I LOVE YOU? (A) Walt Disney 19. LIFE'S DESIRE (B) Cecil Lennox 20. SPARROW IN THE TREE TOP (A) Cinephonic

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'Nonsense' that alien bands benefit Irish musicians

Club 6 Boptet makes air debut with two dates

THE Club Six Boptet from the Springfield Ballroom, Birmingham, make their radio debut with two broadcasts in one week—on August 7 and 11.

The first date is on Midland Region in a programme called "A Tale of Two Trumpets," in which Ken Rattenbury is also featured.

The group will also broadcast with Rattenbury in "Jazz Interlude" on the Light Programme on August 11. This programme will be relayed from the Birmingham studios.

Birmingham leader Sydney Beere manages the Boptet, the line-up for the broadcast being: Harry Smart (tpt.), George Watts (alto), Laurie Monk (tmb.), Vic Mortiboy (bass), Hughie O'Shea (drs.) and Jimmy Walker (pno.).

Vic Mortiboy is a visitor to the group; Ted Rowley normally plays bass.

Oscar Rabin Band revisits Dunoon

Oscar Rabin and his Band will be the first guest name band at the Castle Gardens, Dunoon, this season when they provide a concert for holiday-makers this Sunday (August 5).

Last year the Rabin outfit was one of three big bands visiting Dunoon during the summer—the others being the Squadrinaires and Harry Gold.

The Sunday concert will end a week of one-night stands which the band has been carrying out before its four weeks' tenancy at Green's Playhouse, Glasgow, beginning on Monday (6th).

Other dates for Green's are: Hedley Ward and his Band with the Hedley Ward Trio on September 3 for a fortnight; Felix Mendelssohn and his Hawaiians for a fortnight on September 17; and Leslie Douglas and his Orchestra for a fortnight on October 1.

Both Hedley Ward—who appeared at Green's for a week in April—and Leslie Douglas will undertake a week of one-night stands following their Glasgow visits.

'GOLDEN' HOLIDAY AT SEABURN HALL

Harry Gold and his Pieces of Eight are again playing to Bank Holiday crowds at Seaburn Hall, Sunderland. Teddy Foster and his Orchestra will be resident from August 13, followed by Felix Mendelssohn for two weeks commencing August 20.

Oscar Rabin, who takes over on September 3, will see the opening of the Autumn Illuminations on his final night, September 8. Then follow Kenny Baker (Sept. 10), Leslie Douglas (17th) and Trevor Brookes (24th).

The programme of entertainment at Roker Park, Sunderland, during the illuminations period September 8 to October 20 will include band performances and Hammond organist Jerry Allen.

Frank King Quintet in Channel Isles

Clarinet-leader Frank King is this year leading a quintet at the Channel Islands Hotel, Guernsey, where the main feature is the group's nightly cabaret spot.

Comedy, patter and a little jazz is the routine, and the local Press have given the boys a big build-up, with a personal mention for pianist-vocalist Chuck Oates.

The quintet is completed by Gerry Fitzgerald (bass), Al Beaumont (gtr.) and drummer-comedian Cecil "Flash" Winston.

Ban postponed till September 1: Mansion House to be 'black'?

IT is sheer nonsense to maintain that "foreign" bands bring increased employment to Irish musicians. So said Patrick Malone, General Secretary of the Irish Federation of Musicians, this week.

He was answering the "challenge" issued last week by Dublin promoter Jimmy Carr, who stated that he would continue to bring in British name bands despite the IFM ban (now due to commence on September 1).

Carr had maintained that by engaging leading Irish bands to appear concurrently with British orchestras, employment of Irish musicians was increased.

"Whilst this may be true in Mr. Carr's case," said Mr. Malone, "usually such bands are employed for paltry sums and for face-saving purposes only."

Reduced engagements

Mr. Malone referred the MELODY MAKER to his Federation's memorandum to the Irish Minister for Industry and Commerce, dated April 24, 1951, which stated:

"We should explain that in the provincial areas, a certain number of licences is allocated annually to each ballroom. The effect, therefore, of these touring bands is apparent, since they reduce the incidence of engagements for Irish musicians."

"In addition, the dancing public is more apt to attend the bigger attractions to the detriment of other functions, thus reducing the spending potential so far as Irish musicians are concerned."

Provincial impetus

He went on to point out that, so far as the employment of "foreign" bands in the City and County of Dublin was concerned, the IFM was able to exercise some degree of control, since it was in a position to insist upon the employment of a local band vis-à-vis the touring band.

"But the opposite applies in the provincial areas, where no control can be exercised as yet," he said. "It must be remembered that, in both town and country, the bulk of our membership consists of casually employed musicians, and it is this section which is suffering most."

"But," he added, "in taking our present action we have given

a lead to Irish musicians and, we may state, a very considerable impetus has been given to our organisational drive in provincial areas.

"If any negotiations are to take place on this issue, we propose to enter into them from a position of strength."

Of the Federation's clamping down in Dublin ballrooms, Mr. Carr had said: "We can use the Mansion House to start our Irish tours." To this, Mr. Malone adds a warning of the shape of things to come:

"For some considerable time past we have been seeking an agreement with Dublin Corporation re the sole employment of union bands at the Mansion House.

Will they cross?

"To date, no satisfaction has been obtained, and we shall be compelled, very shortly, to take appropriate action. As a trade union, we shall invoke the assistance of the appropriate unions controlling Mansion House employees.

"If the Mansion House be declared 'black' to our members because of the continued use of non-union bands, will members of the Musicians' Union, London, cross the picket line?"

To British bandleader Tommy Kinsman's statement last week that British bands spent far more in Ireland than they earned, and that his own band made their annual Horse Show Week engagements the opportunity of an extended holiday for themselves and their families, Mr. Malone replied:

"We are not in the least interested in such musicians' holiday arrangements except where our members' interests finance them in part or in whole.

"The fact remains that it is not our members who are spending such money."

Geraldo in the North for busy seven weeks' season

GERALDO and his Orchestra are appearing this week at the Pavilion Theatre for the Festival of Britain celebrations in Liverpool, and are in the midst of one of their busiest periods for some time.

Last Sunday (29th), the band flew to the Isle of Man for two concerts at the Villa Marina, Douglas, and last Monday and Wednesday travelled to Blackpool for two after-theatre late-night dances at the Winter Gardens Ballroom.

This Sunday (5th), the band appears at the Pier Pavilion, Llandudno, and on August Bank Holiday commences a six weeks' season at Blackpool. This season is interspersed with Sunday concerts at the Winter Gardens, Morecambe (12th); Spa Royal Hall, Bridlington (19th); Floral Hall, Scarborough (26th); Winter Gardens, Morecambe (September 2); and Lonsdale Cinema, Carlisle (16th).

The band will continue to give its regular broadcasts whilst in Blackpool.

U.S. SINGING STARS AT BLACKPOOL

Bank holiday-makers at Blackpool will be able to see and hear the "Chee-Chee Girl," Rose Murphy, who is appearing for two concerts at the Opera House Theatre this Sunday (5th).

The attraction for next Sunday (12th) is the famous Andrews Sisters, who will also appear at the same theatre for two evening concerts.

PROVINCIAL PARS

WEST BROMWICH - Walsall branch of the Musicians' Union held its second annual dance at Walsall last Friday (27th). Proceeds were in aid of the MU Benevolent Fund and bands taking part were those of George Birch, Stan Avery, Stan Leonard, Jack Harrison and Arthur Sylvester. Compère for the event was W. E. Jones, who fronts the Harrison band.

ERNIE McCLEARY, at present with Sonny Rose at Birmingham, is to take over the trombone chair with Haydn Powell and his Orchestra at the Pavilion, Bournemouth, where he replaces Bram Fisher.

ROY ADDINELL, who won the trumpet prize whilst playing with Jack Mann and his Music at the "MM" 1951 West Riding Championship, is now with George Murphy at the Locarno, Leeds. Roy's wife, Jeanne, recently presented him with a baby boy.

ERIC PEPPERELL and his Music were playing at Warrington Grammar School recently when a switchboard burst into flames. The band continued playing, the fire was put out, and for the rest of the evening the boys carried on without any stage lighting.

JACK HARRISON, vocalist with Jimmie Ferguson at the Orpheus Ballroom, Belfast, is at present on holiday in his home-town of Liverpool, and will appear at the Locarno Ballroom with Stanley Osborne and his Orchestra this week-end, thus repeating his successful stint last Friday and Saturday.

STAN HARGREAVES and his Band, of Sheffield, open at the Clifton Hall, Rotherham, on August 20, and will appear there three nights each week.

TED ROWE is to leave the trumpet chair with Jimmy Nowell at Bolton Palais to join Johnny Rodway at the Casino Ballroom, Warrington, where he succeeds Reg Gamage.

DOWNBEAT Rhythm Group is appearing each Saturday evening at the Speke Airport Lounge, Liverpool, and comprises Les Woolley leading on swing fiddle and tenor, Ted Coleman (pno.), Ron Griffiths (bass), and Joe Beecroft (drs.), with Terry Hayes (vocalist).

HAL BAKER, Walter Chappelle, Stan Dawes, Stan Hardcastle and Ted Needham will each lead his own band at the Cavalcade which is to be held on September 7 at the Cutler's Hall, Sheffield, in aid of the local branch MU Benevolent Fund.

HILLPARK has been added to the list of Glasgow tennis clubs tenanted by a Gordon Smilie Band. Personnel is Gordon Smilie leading, Bill Stewart (tr.), Tommy Wilson (drs.), Andrew Binnie (bass), and Clem Adams (pno.). Gordon is also supplying bands for Broomhill, Pollokshields and Bellahouston clubs.

JERRY DAWSON.

DANCE BAND STARS TURN OUT FOR 'NEWS CHRONICLE' GARDEN PARTY



More than 20,000 people attended the "News Chronicle" second annual Stage and Radio Garden Party at Stanley Park, Blackpool, on Thursday last week. All the star musicians appearing in and around Blackpool were present, and this "MM" photo shows (l. to r.) Palace Theatre MD Danny Walters, Tommy Glenman (proprietor of Dundee's Locarno Ballroom), Irene Miller (vocalist with Ken Mackintosh) and Ted Heath.



A musical line-up with (l. to r.) Art Gregory (Spanish Hall), Derek Newall (pno.), Allan Young and Sam Skirrow (bass), of Allan's Organtones (Central Pier), Bill Gregson and Jack Taylor (manager of the Tower Ballroom, New Brighton).



Here, "Jazz Club" producer John Hooper (left) and BBC balance and control engineer Johnny Kingdom chat with Kay Winstanley, disc-jockey Wilfred Thomas, vocalist David Hughes and Bill Gregson, who, with Ted Heath, supplied the occasion's dance music.

Death of noted Northern organist

William Whittle, 37-year-old Gaumont-British resident organist at Preston New Victoria since 1933, where he succeeded his teacher, Stephen O'Callaghan, has died at his Freckleton home following a long and painful illness.

Mr. Whittle was well known in the Gaumont houses at Manchester, Chester, Morecambe, Southport, and Blackpool, where he regularly presented popular and classic recitals before he became seriously ill two and a half years ago.

HULL 88-ER NETS BIG SUMMER CATCH

Pianist Tommy Fisher is currently leading one of the busiest outfits in Hull. His regular engagements include three nights weekly at the Regal Ballroom, Beverley.

He is also being featured for the summer months at the Regal Ballroom, Bridlington. In addition, the Tommy Fisher outfit will be playing at the City Hall, Hull, at a special August Bank Holiday dance.

For his regular appearances at Beverley and Bridlington, Tommy uses a 12-piece outfit, but for his date at the City Hall a 10-piece will be featured.

SCOTTISH BELLS

Graeme Bell's Australian Band is to undertake a week of one-night-stands in Scotland commencing August 12. The band will visit Aberdeen, Leith, Falkirk, Ayr and Kirkcaldy.

Mutes to boots

Preston trumpeter Johnny Keighley has turned down a 12 months' Irish contract to devote whole-time attention to new job of running a shoe repair store.

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