

Melody Maker

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21 YEARS AT THE GROSVENOR



New Dealers ousted in MU election

The dance band musicians who swept into office as "The New Dealers" at last year's MU London Branch election have been virtually ousted by the London Federation of Musicians' bloc this year.

Among those rejected by the electorate in the recent election are Jock Bain, Cliff Haines, Arthur Mouncey, George Taylor and Charles Kahn—all of whom held office under the "New Deal" banner.

Final results announced this week are: President, Eddie Blundell; Vice-President, Len Pearce; Referee, George Orrell; Trustees, Eddie Blundell, George Orrell, Bill O'Reilly;

Committee: Bill Batten, Len Pearce, Ronnie Hunt, Jack A. B. Dearlove, Alf Edwards, Laurie Clark, Bill O'Reilly, W. E. Ross-Gower, Joe Nussbaum, Bill Parish, Frank White, Syd Woods, Harry Vardon, Jack Wakeley, Jack Dacombe.

MARY LOU LEAVES THE RINGSIDE

PARIS, Wednesday.—Mary Lou Williams, who has been playing at the Ringside, left last week-end because of ill-health. She has Continental tours lined-up for January, and it is not known at present whether she will return to Britain before then.

Thelma Carpenter, the American singer who was also working in Paris, finished suddenly last week-end and returned home to New York.

NEGOTIATIONS are under way for Jack Parnell and his full Orchestra, with vocalists Marion Davis and Dennis Hale, to appear as a top-of-the-bill attraction with a special show package at all the No. 1 Variety halls.

Details are not yet finalised, but it is almost certain that Jack's tour will commence on February 22.

Jack is no newcomer to Variety, but this date will mark his band's first solo venture in this specialised field.

In 1951, Jack led the pit orchestra for the West End show, "Fancy Free," at the Prince of Wales Theatre. Last year, his band accompanied Lena Horne on her Scandinavian tour.

The Parnell Orchestra is the second name band to make headlines in the Variety field in recent weeks. Last month, the MM announced that Ken Mackintosh and his band and singers would commence a Variety tour on March 22.

ELIZABETH BATEY UNCONSCIOUS IN CAR CRASH

VOCALIST Elizabeth Batey was knocked unconscious when Harry Bence's car crashed last Saturday night.

Also in the car were Harry Bence and his brother Jimmy, who escaped with cuts and bruises, and Elizabeth's stepfather, Mr. Hobbs, who sustained two fractured ribs.

The crash occurred on the Nantwich-Manchester road near Holmes Chapel.

Elizabeth has now recovered sufficiently to resume working with the Bence band.

Joe Loss for resident BBC Friday-night spot

JOE LOSS and his Orchestra have captured a resident spot each Friday night in the New Year dance music programmes scheduled by the BBC.

Commencing on January 29, Joe will be heard in "Club Piccadilly," which may also feature a guest band each week.

From Saturday (30th), the weekly "Golden Slipper Club" will present a series of name-band attractions. It is under-

stood that bands mooted for airings include Gerald, Eric Winstone, the Squadronaires, Teddy Foster, Ken Mackintosh, and Ted Heath.

The "Golden Slipper Club" will spotlight a Ladies' Night every fifth week. The first of these attractions (to be aired on Friday, January 15) stars Ivy

Benson's band, Dolores Ventura's Latin-American Trio, and the Tanner Sisters. It is strongly rumoured that Ted Heath and his Music are lined up for a series in "BBC Swing Club," commencing in April.

As already announced, January 28 will see the return of Kenny Baker's Dozen in the "Let's Settle For Music" series.

The Tuesday late-night sessions by the Show Band will continue as at present.

News about the December Release OF BRUNSWICK L.P.s

NEW ORLEANS JAZZ CONCERT

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GEORGE LEWIS AND HIS RAGTIME BAND
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FREDDIE KOHLMAN AND HIS BAND
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LA 8627

DANCE TIME WITH JERRY GRAY AND HIS ORCHESTRA

One stop boogie; Begin the beguine; Tompkins Cove;
Valse triste, Op. 44; A pair of trumpets; Holiday for strings;
Oh! So good; Solid as a stone wall Jackson
LA 8630

BLACK COFFEE WITH PEGGY LEE

Black coffee; I've got you under my skin; Easy living;
My heart belongs to daddy; A woman alone with the blues;
I didn't know what time it was; When the world was young;
Love me or leave me
LA 8629

JIMMIE LUNCEFORD AND HIS ORCHESTRA

Impromptu; By the River Sainte Marie; Stratosphere;
Annie Laurie; Swanee River; Yard dog mazurka;
Hell's bells; Hi spook; Margie; Pigeon walk; My blue heaven;
Siesta at the fiesta
LAT 8027

COUNT BASIE AND HIS ORCHESTRA

One o'clock jump; Do you wanna jump, children?
Blue and sentimental;
Swinging at the daisy chain; Evil blues; John's idea;
Panassic stomp; Swinging the blues; Blues in the dark;
Texas shuffle; Jive at five; Honeysuckle rose
LAT 8028

For details of the other records in the
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be ready during December.

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Norman Granz on 'mystery visit'

Norman Granz arrived in Europe this week to fix dates for the 1954 tour of his Jazz At The Phil unit, which played London last March.

He visited Milan and arranged Italian dates, called on a Paris agent to schedule French concerts, and stopped in Holland to contract Dutch appearances.

He visited London, but when asked the purpose, he told the MELODY MAKER: "There is no story yet. But I hope you'll have one before the group comes over."

Met MU

"As you know, Ted Heath backed out of the exchange deal we arranged. But, as I said, I think there'll be a story later."

During his two days in London, Norman Granz had consultations with the MU, and discussed plans with other figures in the musical world.

He also cemented arrangements for the issue of Clef (née Mercury) records in Britain. First releases are expected early in the New Year.

Fire at home of Dennis Hale

The home of Dennis Hale, vocalist with Jack Parnell, was partially destroyed by fire last week. An electric fire had ignited a rug.

The Dennis Hales are now living in one room of the house, which is near Brighton.

KEN MOULE BAND FOR '51

A NEW band breaks into West End clubland in the New Year when Frank Weir's pianist-arranger Ken Moule opens with a 7-piece at London's Studio '51 on January 3.

Ken, who is quoted as saying that the band has been inspired by Lars Gullin, will lead a lineup of baritone, tenor, alto (doubling bari.), trumpet and three rhythm.

Men so far fixed are Les Condon (tpt.), Arthur Watts (bass), Lennie Dawes (alto, bari.), Stan Baldwin (tnr.), Don Cooper (bari.) and Jackie Davenport (drs.). Jackie will "double" his present job with Paul Adam.

The band is being presented by publicist Les Perrin, who told the MM: "The Studio '51 is being redecorated at a cost of nearly £1,000."

Both Ken Moule and Jackie Davenport were with Johnny Dankworth in MM Contests during the war.

Ken Moule will be resident at the Studio on Wednesdays and Sundays. A co-resident attraction will be tenorist Jimmy Skidmore. Fridays and Saturdays will be guest nights.

Monica and Marie record for Decca

Singers Monica Boyar and Marie Bryant cut their first side for Decca this week.

Organist Jackie Brown handled the accompaniments for both sessions.

Monica flew back to the States last Wednesday evening. Marie previously recorded here for Parlophone and Lyragon.

One picture, two columnists, head this American page



Two MM writers flank this group. On left—Stan Kenton; on right—Leonard Feather. Leonard was emceeing a "Platter Brains" broadcast on a U.S. network. His star panel is completed by (l. to r.) singer Sunny Gale, actor-jazz-fan Ralph Meeker and critic George Frazier.

KENTON

I SUPPOSE some people think of me as having always been a band-leader, because the first time they ever heard of me I was already leading my own outfit.

However, there was a period in my life when I worked as a sideman in other orchestras. None of them obtained national recognition with the exception of Gus Arnheim's. I was with him for about a year and a half.

He was making a come-back at the time, and I remember he got me to rehearse his orchestra and put things together. I wrote a few of the arrangements—not many.

Fazola, Auld

The band achieved a great deal for about a year and a half—then Gus got restless and homesick, and he junked the band in New York. That was in 1937.

Irving Fazola was in that band and Joe Dixon, another fine clarinetist, was there around that time, too.

We tried to hire Georgie Auld—just a kid about 18 years old then, and playing with Bunny Berigan's band at the Pennsylvania Hotel.

We didn't succeed in getting Georgie in the band, but there was still some effort being made to make something of a jazz band out of the Arnheim organization. Actually, Benny Goodman was the big name in the swing band field, and Tommy Dorsey hadn't yet hit in a really big way.

There was plenty of room at that time for the Arnheim outfit to become one of the really big jazz groups, but the tragedy was

talking

STAN KENTON'S REGULAR COLUMN FOR MM READERS

that, as I've said, he became restless and discontented and went home.

It was about six months later that Tommy Dorsey started making big hit records.

I went back to California, and that's when I decided I was going to try to make a musician out of myself.

Up to that time I had never really studied music too seriously. I had had a little classical background, but mostly I'd been obsessed with jazz and how to play it.

You see, those of us who were out on the West Coast were at a real disadvantage, because the guys in the Eastern States were with the men who were building jazz, and out there we could only get records—so, of course, it was much more difficult for us to keep abreast of the developments.

Nichols, Whiteman

Just like the musicians and fans in Europe, we were 3,000 miles away from the main scene.

I think the only orchestras of any jazz nature in California were those of Red Nichols, who'd been out there for three or four weeks, and Paul Whiteman, who'd done some tours on the Coast.

Anyhow, as I say, when I went

home I started studying, and I studied really hard. I wouldn't take any jobs that involved lengthy rehearsals. I had some wonderful teachers and I wanted to spend as much time with them as possible.

About that time Vido Musso was starting an orchestra, and I helped him. And quite some time after that I started getting into the studios and the radio stations and doing work that I'd wanted to do.

The most important teacher I ever had in music from an inspirational standpoint, and someone who really guided me wonderfully well, was a guy named Charles Delmore. He was about 72 years old, and was one of the old French masters—a virtuoso of the french horn and the cello, played wonderful piano, spoke 11 languages, and had a repertoire of something like 67 operas.

Mechanics

I studied solfeggio with him, and conducting. I will never forget what he did for me, spiritually and inspirationally.

I used to go over and study with him, and when I'd leave the studio it was as if I was in another world. I was drunk with excitement and could hardly wait to get home to start practicing.

I studied for a while with Joseph Riccardi and several other teachers. It was very rewarding to find out so much that I hadn't known about the mechanics of music.

I'd been arranging since I was 15 years old—my first sale was a waltz arrangement of Drigo's "Serenade," for which I got \$7 from an eight-piece band in Long Beach, California.

But my experience as a student gave me a renewed confidence in the possibilities that the future held out for me.

Leonard Feather's New York Diary

Sunday

NAT COLE opened at La Vie En Rose, a swanky and rather expensive club on the East Side. I missed the opening but caught the show tonight, and business was terrific. Nat could have stayed on for ever, answering requests.

He seems to play less piano every time I hear him, and it's a great shame. Surely nobody would be upset if he devoted a small segment of his act—just two two-minute numbers, say—to piano solos?

Both Nat and his guitarist, Johnny Collins, agree that their recent Southern tour was pretty rough. Johnny told me: "When we arrived in Town, last Sunday, I hadn't been in a bed since Thursday. Nothing but travel, work, eat, travel—often two different towns in the same day for two concerts."

(The tour, set by the same booking office that now has Kenton's all-star show on the road, featured Nat along with Sarah Vaughan, Jacquet and Ralph Marterie's band.)

Between this back-breaking

schedule and Jim Crow Southern conditions, it's no wonder Nat and his men are saying "Never again."

Monday

MORE travel trouble! Billie Holiday and her husband, Louis McKay, dropped in to say goodbye this evening. They are leaving, along with Billie's pianist Carl Drinkard, to open in San Francisco, 3,000 miles away, on Friday night.

This may not sound difficult, but wait a minute—they're making the whole trip by car!

How'll they do it? Said Louis: "I'll drive twenty hours a day and sleep four hours a night. I hope to make a thousand miles a day."

Man, that kind of life's not for me. Sure glad the McKays and I won't have to drive when we head for Stockholm next month!

Tuesday

DUKE ELLINGTON and his wife dropped in tonight; Duke has a few days off in town. We sat around listening to other people's records of Duke's compositions, most of which Duke had never heard before.

He registered unqualified enjoyment.

Duke has many reasons to be glum. In the past month three of the most important locations open to bands like his have closed: the Band Box and the Paramount in New York (latter is staying open, but cutting out stage shows), and the Blue Note in Chicago.

Sometimes I wonder how he has the heart, and the physical stamina, to keep going; yet at 54 he's as eager and full of ideas as ever, though far less productive.

Friday

DORSEY BROTHERS (or, to give it the official billing, Tommy Dorsey and his Orchestra, featuring Jimmy Dorsey, the World's Greatest Saxophonist) opened this evening at the Statler Hotel. Got there at 7, for dinner; found World's Greatest Saxophonist playing clarinet. He conducted for one set; then Tommy led for a set, and not until the third set did Tommy announce the merger ("We got together last May and haven't had a single fight," he said. They also haven't had a single drink!)—then the brothers played a couple of special arrangements, with Tommy blowing melody and Jimmy noodling alto obbligato.

A pleasant commercial band, predominantly a showcase for singers Lynn Roberts, Johnny Amoroso and Gordon Polk. Lee Castle had a few nice moments.



Frank Chacksfield. His record of "Ebb Tide" was well featured in the "Best Records of the Year" category of the Down Beat poll. (Story on left.)

Best U.S. records of the year

THE Down Beat Poll, which we headlined last week, shows—in at least one category—the British influence on American music fans.

Category is The Year's Best Pop Discs, in which Frank Chacksfield's "Ebb Tide" made a near miss of the top place. It was beaten only by Ray Anthony's "Dragnet."

Top jazz records were Woody Herman's "Moten Stomp," Volume 15 of Jazz At The Philharmonic, and Stan Kenton's "Young Blood."

The JATP set comprises three twelve-inch LPs—a whole concert minus Ella Fitzgerald—in a neat box decorated by David Stone Martin.

This includes several titles by the Oscar Peterson Trio, one of them—"Tenderly"—being perhaps the best piece of piano jazz recorded in recent years.

Kenton's "Young Blood" is the Gerry Mulligan piece with which the Kenton crew opened its Dublin concerts, and is released here.

The Rhythm and Blues section of the record poll was headed by Ruth Brown's "Mama," Willie Mahon's "I Don't Know," and Tiny Bradshaw's "Soft." Last week's Christmas material pushed out the tail end of the Down Beat results proper and prevented us from listing the Miscellaneous Instruments winners, who were Don Elliott (mellophone) and John Graas (french horn).



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Tony Brown catches Jimmy Watson on the way out . . .

ously, it is akin to a tragedy. Between characteristic peaks of vehemence and ice-cold apathy, Watson will tell you about it.

That is, he will give you the facts as he sees them. If his explanation is unsatisfactory, that may be because he is himself unable to see them all.

Simply, he states that the more arranging he did, the less interest he took in playing; that his feverish impatience to express himself harmonically left nothing over.

This could be the entire truth. On the other hand, it may be only a clue to underlying reasons.

Certainly, there are many significant blanks between the lines. There is plenty in Jimmy Watson's career to give amateur psychologists a field-day.

He learned to play the cornet at the age of eleven with the Salvation Army in Cowdenbeath, Fifeshire. He was desperately keen.

Before he left school at the age of fifteen, he was studying harmony and counterpoint at the Dundee Carnegie Institute of Music.

Throughout his childhood, times were tough. His father was a miner. He felt the pinch of poverty. In school or out, he was not a good mixer. He was too good a scholar to be popular. Jimmy puts it stronger than that.

"I was excellent." And with almost aggressive candour he adds: "The top boy was always hated. I was always top."

The brass-band world was the only element in which he felt natural. He practised "at least two hours a night, mostly more."

At the age of twelve, he suffered his first bouts of claustrophobia. Today, he refuses to travel by Underground train.

At the age of sixteen he joined a Glasgow band, which paid him ten pounds a week.

When the war came the musicians were invited to become fire-watchers. Jimmy refused.

His refusal became the economic necessity which drove him into our world. He could sight-read anything, so he joined the Herman Darewski band.

Learning fast

"At that time jazz was, to me, Henry Hall playing 'Teddy Bear's Picnic.' Literally," he insists.

But he learned fast. He can't quite remember when he started improvising. He thinks it was almost immediately. Mostly, it was in the form of triple-tongued variations.

However, the war machine was making its inexorable gear shifts and complicating the lives of most of us.

He was horrified at the idea of fighting.

As an inglorious draftee, I salute the lonely, hopeless courage of a man who, hating fighting, braved the self-righteous scorn of people who thought that pacifism could only be justified by piety.

Jimmy Watson suffered for his convictions. He was given time to think things over. His case was reviewed. Again he made his stubborn declaration. There was more time to think. They did not give up the struggle easily, but Watson was recalcitrant to the end.

Finally, in 1944, he found himself free to play again.

He was invited to work with George Elrick at Green's, Glasgow. It was not difficult to get a job at that time. Good musicians were hard to come by.

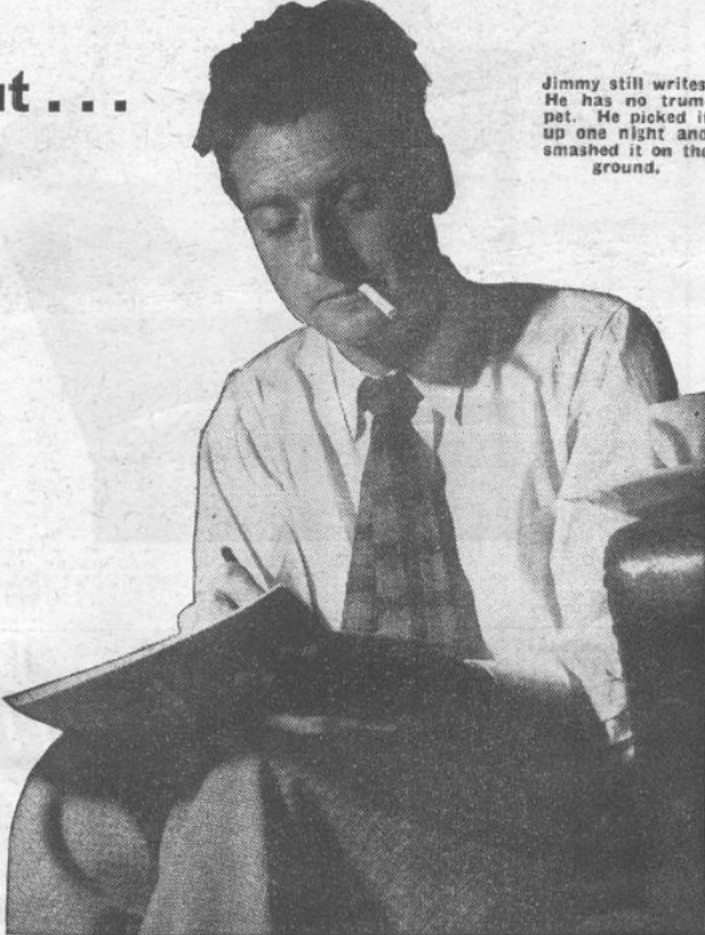
A good player

"And I was a very good trumpet player," observes Jimmy.

It is interesting that he will look you right in the eye as he says these things. It is, perhaps, a challenge for the easy accusation of vanity, backed by rebellious determination not to wallow in the conceit of false modesty.

He had also worked "intermittently" with Lou Preager and Lew Stone. He had met in Tommy McQuater, a fellow trumpet-player and a compatriot. Tommy asked him to come to London.

Jimmy played with the new and scintillating Ted Heath band for its "Top Ten" broadcasts. He joined the Squadronaires when that service outfit was demobbed.



Jimmy still writes. He has no trumpet. He picked it up one night and smashed it on the ground.



THE Ambrose Orchestra had just finished the final concert in its Irish tour. The musicians rose stiffly to put their instruments away.

They did this carelessly or reverently, according to temperament. Except for one man.

He stood up with tense deliberation and lifted his trumpet high above his head. Then ferociously he smashed it down on the stand.

The playing career of Jimmy Watson was over.

Against reason

Of course, nobody but Jimmy believes that he will never play again. It is against all reason. A musician enjoys playing. The better he plays, the more he loves it.

At his peak Jimmy was about the best lead trumpet in the country.

If you take these things seri-



In meditation, Jimmy Watson ponders a question, "I shall never play again," he says.

In between times he'd played with Harry Hayes and other bands.

Reflectively he says: "I was cleaning up."

Watson's tastes had been very commercial. He liked Glenn Miller's band style for its musicianship. That was probably due to his brass band background.

"The important things to me then were intonation, tone and precision."

His long spell with the Squads from 1945 onwards was unhappy in one respect. There were embouchure troubles. In compensation, there was fan-worship at the Butlin's Camps.

"For a while I luxuriated in the applause—swallowed the thing whole, fans, applause, everything."

Jimmy's early days with the Jack Parnell band were the best he's ever had. He was playing well and he knew it. The band jumped.

Working late

And he was doing a lot of arranging. It didn't matter to him much at first that he was working into the small hours nearly every night. He had always found it difficult to sleep anyway. It was part of his nature, too, to leave such jobs until the very last moment, then blast his way through with an all-out assault.

Somehow, the situation got out of hand.

Sleeping tablets helped more and more. When the effect wore off he would explode with irritation. After tearing his way through an arrangement with all the pressure of his nervous energy he would be utterly spent and dispirited.

After that, he had to screw himself up to being a dynamic

lead trumpet for the one-night stand grind ahead.

He found himself drinking a little more than he liked, to keep going. Outbursts directed at his friends became frequent. He was taut with remorse and hating himself and the diabolical instrument in his shaking hands that made him an unlikeable necessity to the band.

Watson was bound to lose the struggle. Jack Parnell was his friend. They talked it over, decided to part company, and Jimmy took his anxiety neurosis to hospital.

"I am still sorry about cracking up on Jack," he says, "but

I'm grateful that our social relationship wasn't involved. He's a fine fellow and our friendship is deeper than is usual between bandleader and musician."

Ronnie Simmonds was brought into the band on one condition. Ambrose needed a replacement for him! Warily, Watson agreed to play for an eight-week spell.

Stubbornly he kept the bargain and repressed all fury until that last night.

His beautiful Conn Conqueror bore the brunt. He flung it into his suitcase and travelled back to Glasgow with his father. They stopped off at McCormick's Music Store to sell the battered wreck for £25—"in view of its condition."

Somewhere, someone is proudly playing that trumpet today.

Jimmy Watson wouldn't take it as a gift.



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SHOW



You've heard their records. Their first film is showing in London. Meet—the Bell Sisters. This still is from "Those Red-heads From Seattle," now showing in London. The film was boosted as "the first 3D musical"; is now showing as a flatie.

HOLLYWOOD, which is spending millions to get people to look at the screen, seems to be working against itself in "Blowing Wild."

Fed up with making you look at the screen—with glasses, without glasses—they now have a means of making you jump round and look away from it.

This new technique is called Warnerphonic Sound.

They might not have the equipment to reproduce this at your local cinema. But this is what happened at the Press show.

Gary Cooper gets held up by Mexican bandits. Then, suddenly, a chorused whoo-whoohits you in the back of the neck. Frankie Laine sings at you from behind the screen; the chorus comes from the back of the circle. This is Warnerphonic Sound.

A switch in technique. The chorus joins Frankie behind the screen. The bandit lifts his gun. This time the bullets come from behind you.

To and fro it goes. Chorus. Laine. Guns. Explosions. Voices. Until you don't know where you are.

Out of it all comes the plot: Gary Cooper and Ward Bond are drilling for oil. Millionaire

Mike Nevard goes . . .

Anthony Quinn is an old oil buddy. Barbara Stanwyck is his wife. She's still crazy about Cooper, but Cooper goes for Ruth Roman.

And every now and then Frankie Laine's voice comes in with a brief snatch of "Blowing Wild."

This is a ballad by Dimitri Tiomkin. It's not so good as "High Noon," but the tune has a dramatic ring. The lyrics would probably have sounded better had they not been chopped up and thrown in piecemeal between the dialogue.

Psycho cop

ANOTHER non-musical film with vocal interest is "Vicki," showing this week at North-East London Gaumonts. This is an unconventional whodunnit in which the cop hunting the murderer is an obvious psycho.

Jean Peters, a murdered model, sings in flashback scenes. She sings pleasantly with a relaxed accordion-clarinet ensemble behind her.

Songs in night-club sequences, are "I Know Why" and "Why Do I Have To Tell You?"

Any similarity between this film and the Laird Cregar-Betty Grable-Victor Mature scenario



A Melly (See facing page)

"I Wake Up Screaming" is entirely coincidental. They both came from the same novel.

Rosy Haver

MAKING the rounds with "Vicki" is a brighter-than-usual musical that doesn't set out to paint the town red, but leaves it with a nice rosy tint.

This is "The Girl Next Door," starring June Haver, Dan Dailey and Dennis Day.

June Haver is a singing and dancing star, Dailey, the fellow who lives next door, is a cartoonist who wants to dance. The obvious romance develops.

In a night club where June is singing a torch song, "Nowhere Guy," Dailey imagines himself as her leading man. The succeeding dance routine, through gambling dens and crazily tilted streets, is a peach for the contemporary school.

There's a slick song routine (Continued on facing page)

Scott Band debuts in finest BBC airing yet

THE RONNIE SCOTT ORCHESTRA
THE RAY ELLINGTON QUARTET
BBC SHOW BAND
10.20 p.m. 8/12/53

MAURICE BURMAN'S RADIO COMMENTARY

jazz "feel" of the Ellington Quartet, plus the added delight of the Scott group was popular broadcasting at its best.

If there were weak spots, they could have been found in the material of the Stargazers and in Baxter's vocal.

Congratulations to all concerned—and especially to producer Donald MacLean.

JAZZ CLUB
5 p.m. 12/12/53

TOMORROW, comrades, will see the end of "Jazz Club." On the eve of execution we, who have fought for its reprieve, stand by, bloody but unbowed.

We do not share the opinions of some who say, as does Ernest Borneman, that "we have lost the BBC." On the contrary, read what a member of the Corporation has to say, in the shape of producer Jimmy Grant, who has prepared the following statement for our readers:

"The most important function of 'Jazz Club' has been to provide entertainment for the fans, especially those throughout the British Isles who get little chance otherwise of hearing their favourite brand of music, either live or recorded.

"But I think that the importance of the programme goes beyond this. It has provided a stimulus to the jazz movement generally, a movement which, a few years ago, encouraged young instrumentalists like Jack Parnell, Ronnie Scott, Johnny Dankworth, Freddie Randall, George Chisholm, Steve Race and Kenny Baker.

"It is such musicians as these who are the leading lights of the British popular music and dance band world of today, not forgetting George Shearing in America.

"I hope it will not be too long before specialised jazz programmes return. We need the instrumental virtuosity and the new styles which jazz can give



us, and, above all, fans are always eager to hear more jazz for its own sake."

We have, you see, allies in the BBC who are far from being defeatist. We are greatly encouraged by Grant's statement, permission for which, comrades, had to be granted by the executors. That they gave it readily is a sign, not of weakness, comrades, but of the justice of our cause.

We have been cheered, too, by the thousands of you who have written letters and have sent petitions to the BBC. There, indeed, lies our great strength, and we are confident that if all of you write to the BBC, the voice of jazz shall be heard once more o'er Britain's green and jazz-hungry land.

On this penultimate show, David Jacobs introduced current record releases and Vic Lewis played thrilling snippets from the recent Kenton concert in Paris.

TWO BARS TO THE BAUBLE are awarded, this week—to Scott and Whittle for their great talents.

The band which made the BBC think twice goes on the air. A few minutes before the start of the broadcast, leader Ronnie Scott checks points with producer Donald MacLean. Between them are (l. to r.) band members Pete King, Derek Humble and Benny Green, and guest artist Tommy Whittle.

SHOW BAND SQUEAL

TO think that the BBC and the Show Band should descend to such low, offensive material as they did on December 12, makes me sick.

Through mentions of him in the MM, I have always regarded Cyril Stapleton as one of "our" musical legions. But not after hearing highly orchestrated choral versions of "That's Why Darkies Were Born" and an equally distasteful sequel.

The hypocrisy of those trained voices singing so melodramatically those sickening words... ugh!

Good-bye, Show Band. I wonder how many other listeners you lost that Saturday?—P. L. Hammond, Sheerness-on-Sea.

A Very Happy Christmas and
A Prosperous New Year
To All Our Friends

Peter Maurice

OH! MY PA-PA
IF YOU LOVE ME (I WON'T CARE)

Leeds Music

IF YOU'VE NEVER
BEEN IN LOVE

THERE WAS A TIME

Bourne Music

ANSWER ME

The Theme from
LIMELIGHT
(ETERNALLY)

FLIRTATION WALTZ

THE PETER MAURICE MUSIC Co. Ltd., 21 Denmark St., W.C.2. TEL. 3856

RADIO talking point

THE Monday evening and Saturday afternoon broadcasts by the BBC Show Band are a bad thing for dance music generally, in my humble opinion. The type of material used on these programmes bears no comparison to the very excellent fare provided each Tuesday night by the same band. The Monday and Saturday shows are, in the main, comedy shows with the band playing only a supporting rôle.

To top it all, the show is compered by an announcer with a most unsuitable microphone manner, whose main function seems to be to act as "feed" to the visiting comedian.

The ideal way of using a band in a comedy show is instanced by the "Bedtime With Braden" series. But the "Show Band Show" is supposed to star the band; why not let it do so? By all means keep the comedy spot—but scrap the string section and choir and let us have the same type of material as featured on Tuesdays. That would be a great tonic for dance music.—Bill Badley.

Merry Christmas to Everyone
and
A Happy and Successful New Year

DICKIE
VALENTINE

CASE

to the pictures

(Continued from preceding page) between widower Dalley and his son while washing dishes.

This gives proof of flying saucers, but don't try it yourself. There are also cartoon sequences in the film, and an effective duet between Dalley (playing) and Haver (leaning) on an imaginary piano.

At least a couple of the eight songs are pluggable. My advice: catch the film while they're fresh. You'll enjoy the relaxing romping of its male star.

Flat redheads

THOSE Redheads From Seattle has been blurred as "Hollywood's first 3D musical." It is neither.

When we first saw the film in the suburbs this week it was shown as a flattie. And it's hardly a musical. It would best be described as a Klondyke melodrama interspersed with musical acts.

The film starts with the murder of a newspaper editor by the manager of a burlesque-joint-saloon. The redheads are the editor's wife and daughters, who

come out to the Klondyke to join him, not knowing he is dead.

The owner of the saloon has already fired his manager, but when he falls in love with red-head Rhonda Fleming the family won't believe in his non-participation in the murder.

Rhonda's sisters, who also get involved in the situation, are Teresa Brewer and the Bell Sisters.

The Bell Sisters are an American version of the Tanners. Dimes, you might say.

They get one point number during a steamer trip. But for the most part they are playing the story. This entails a romance between half of them—and Guy Mitchell, song and dance man at the saloon.

Guy puts a lot of zip into "Chick-A-Boom," which would have been the musical peak in the film had it not been for Teresa Brewer.

Teresa, the girl who crashed the pop field with "Music, Music, Music," is the star of the film. She is cute, pretty, and bright. Her filmcraft has something of the old Dinah Shore touch.

Her "Baby, Baby, Baby"

climaxes the Doh-Ray-Me episodes that share celluloid with murder, hunting, drinking and some nice scenic snow.

Miss Melly

WHEN American actress Diana Lynn lost her voice during the last week of "The Moon Is Blue," her understudy at the Duke of York's Theatre took over.

She was Andree Melly—sister of the blues-roaring George. She got six curtain calls and played three more shows before the star recovered.

Twenty-year-old Andree went into "rep." some three years ago. When she first came to Town from Liverpool, she didn't think much of being known as "George Melly's sister."

"Now," says George, "it looks as if she will get her own back."

Another Duke

THE Humphrey Lyttelton band acceded to a request for "Chicago Buzz" at its Club last Saturday. The 18-year-old fan who made it was the Duke of Kent, who stayed two hours.

Singer mimes

IN spite of the laryngitis that made him voiceless last week-end, Frankie Vaughan insisted on keeping his date with a Nottingham youth club. The excited members cheered as he mimed to his own records. Later he conducted the massed choir through "Hey, Joe" and other numbers.

Stolen show

INFREQUENTLY an actor or an actress steals all the bouquets on a first performance before the public. Miss Jill Adams makes a visually appealing case in point at the current late-night revue, "On With The New," at London's Irving Theatre.

Statuesque in stance, Miss Adams sings in a small, June Christy-ish voice a witty torch-song—contriving with the absolute minimum of facial play to gain the maximum range of subtle effect. Very nice indeed.

With the rest of this revue I remained unimpressed. Mr. Anthony Newley makes an engaging comedian; he will be very funny when his delivery is crisper and his clarity of diction matches the expressiveness of his grimaces. Of the tunes, "Come To Trafalgar Square" is pleasing and could be popular with the public (although I seemed to detect a certain affinity with that mid-thirties hit waltz, "Symphony").

But the whole offering seemed too much like a pot-pourri of all the acts we have already seen before in other revues. Before embarking on "On With The New," I suggest the writers should have heeded that other categorical imperative: Off With The Old.—Peter Leslie.

Leo on Louis

FEW people realise that singing star Leo Fuld has his roots in the dance band profession. But recently he reminded MM correspondent Ron Drake that he paid his first visit to Leeds as a member of the Jack Hylton aggregation.

Leo was still interested enough



Jean Peters sings during a night club sequence in her newly released film, "Vicki."

in our scene to give out with opinions, too.

"Still the greatest artist, and the greatest influence, on the business is Louis Armstrong."

He rates Ray Burns as the British vocalist with the most to offer, and says that Perry Como is 'way ahead in the States.

Leo plans to tour the halls in the New Year with a show on American lines. He hopes to have a name band supporting himself and other artists. The band will be on-stage instead of hidden away in the pit.

Trumpet rescue

EDDIE CALVERT will certainly remember the last week of his Variety tour which ended at Bradford.

A car accident made him miss his early spot on the first night. And without his car he had to get to London to record his part of the BBC "Forces Show."

Car hire firms were apparently unwilling to do business with a Variety artist, until he found one which was covered by the same firm which insures Eddie.

On his way back from Town, between Manchester and Bradford, he came across a car that had crashed on a lonely moorland scene. Eddie was already short of time, but felt bound to help. He extricated the victims, saw them off to hospital, and dashed on.

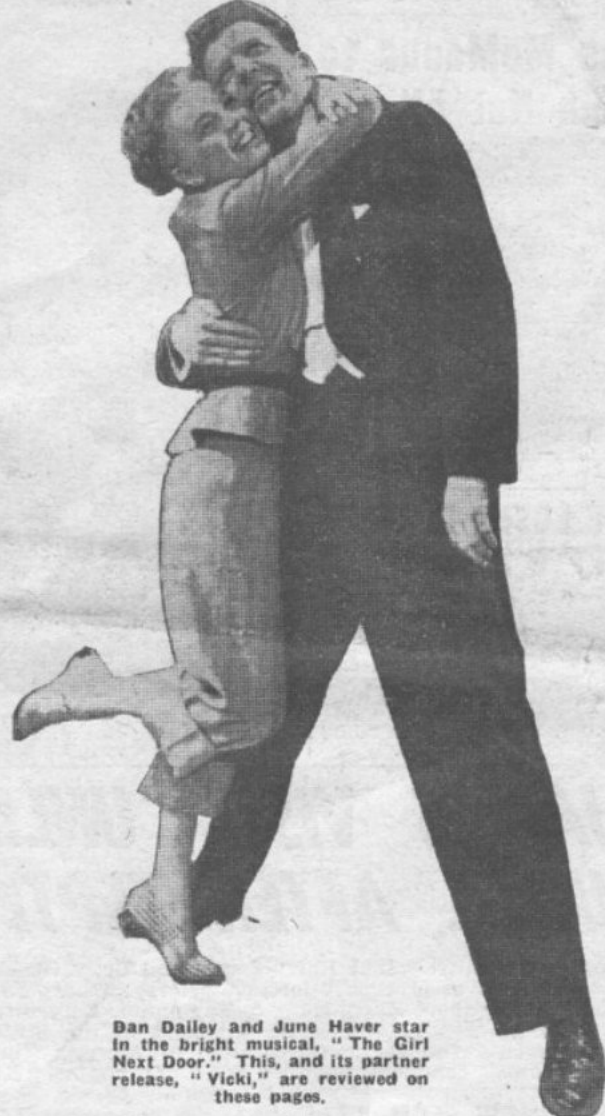
He made the theatre with minutes to spare, but discovered that he had a cut lip. "Right on the embouchure, and darned uncomfortable."

JIMMY LEACH and his ORGANOLIANS
The Dance Band with a difference featuring
JIMMY LEACH and his HAMMOND ORGAN
A Star Attraction for One-Nighters—Functions Sunday Concerts
NOT SOLELY REPRESENTED
JIMMY LEACH
2 Eagle Parade, Buxton, Derbys. Tel.: 790
A HAPPY CHRISTMAS AND SINCERE GOOD WISHES TO EVERYONE!

Seasonal Greetings to members of the profession and other friends—
JOHNNY HAWKINS AND HIS MUSIC
and many thanks to the **JACK BONTEMPT**s office for their confidence in booking us for this present Continental tour

Season's Greetings
FROM **DAVE DAVANI AND HIS SEXTET**
400 STAINES ROAD, TWICKENHAM, MIDDLESEX

Happy Christmas and an even Happier New Year
from **BOB HARVEY**



Dan Dailey and June Haver star in the bright musical, "The Girl Next Door." This, and its partner release, "Vicki," are reviewed on these pages.

JAZZ ON THE AIR

WEEK COMMENCING SUNDAY, DECEMBER 20, 1953 (TIMES GMT) SUNDAY, DECEMBER 20:

6.2-7.0 a.m. J: D-J Shows.
10.30-11.30 J: Sunday Syncopation.
2.15-3.0 p.m. DL: British Band Box.
4.33-5.15 A 1 2 3 4: Part Two of the Albert Nicholas Sallie Pleyel Concert.
11.2-12.0 J: Midnight in Manhattan.

MONDAY, DECEMBER 21:
5.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
1.2-1.15 p.m. J: Strictly Dixie.
2.30-3.0 J: D-J Shows (daily to Wednesday).
4.0 J: D-J Shows (daily; 4.5 Saturday).
9.15-9.45 B: Panassié—Earl Bostie.
9.30-10.0 F4: Dizzy Gillespie.

Compiled by **F. W. Street**

9.45-10.0 J: Blues For Monday.
10.15-11.0 Q: Blues And Spirituals.
10.15-10.45 S: The Jazz Corner.
10.30-12.0 J: D-J Shows (nightly except on 24th).

TUESDAY, DECEMBER 22:
11.3-11.20 a.m. B—379m: Hot Club.
1.17-1.27 p.m. N: Bechet.
3.45-4.0 R: Jazz Panorama.
8.30-9.0 J: Music's No Mystery.
9.30-10.0 E: Doctor Jazz.
9.35-10.0 N: Harlem Jazz.
9.45-10.0 J: Hot House.

WEDNESDAY, DECEMBER 23:
1.2-1.15 p.m. J: Strictly Dixie.
6.30-7.0 DO: Rhythm Is Their Business, by Denis Preston.
9.45-10.0 J: Hot House.
10.5-10.45 A 1 2 3 4: The New Jazz.
10.30-11.0 Q: Mulligan Tentet, etc.
11.5-12.0 O: Glenn Miller.

THURSDAY, DECEMBER 24:
11.1-11.15 a.m. B—218m: Jazz Horizons.
1.2-3.0 p.m. J: Dial AFN For Xmas.
8.15-8.45 DE: Spirituals, congregational singing and jazz.
9.15-9.30 F1: Mahalia Jackson sings Negro carols.

FOREIGN jazz radio programmes for Christmas Day and the rest of Christmas week will be printed in next week's MELODY MAKER—on sale Tuesday, December 22.

KEY TO STATIONS AND WAVELENGTHS

A:	RTF Paris-Inter: 1—1829m. 2—193m. 3—31.41m. 4—48.39m.
B:	RTF Parisien: 250m. Relays: 213m, 218m, 259m, 318m, 379m, 445m, 498m.
C:	VARA Hilversum 298m.
D:	BBC: E—European 224m, 48.5m, 41.6m, 30.7m. L—Light 1500m, 247m. O—GOS 13, 16, 19, 25, 31, 41 and 49 metre bands.
E:	NWDR: 309m, 189m, 50.1m.
F:	Brussels: 1—484m. 2—324m. 4—198.5m.
I:	SWF B. Baden: 195m, 295m.
J:	AFN: 344m, 271m, 547m, 451m.
K:	SBC Stockholm: 1507m, 388m, 255m, 245m, 506m, 49.46m.
L:	Oslo: 1376m, 477m, 337m, 228m, 31.1m.
M:	Copenhagen: 1224m, 210m.
N:	Monte Carlo: 205m, 49.7m, 40.8m.
O:	BR Munich: 187m, 375m, 48.7m.
Q:	HR Frankfurt: 506m, 48.47m.
R:	RAI Rome: 355m, 269m, 47.9m.
S:	Radio Saarbrücken: 211m.
Z:	SBC Lausanne: 393m.

Greetings to All Our Friends from **Mr. & Mrs. LESLIE DOUGLAS**
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Christmas Greetings from **GEORGE MITCHELL**
The CHOIR and **The GLEE CLUB**

KINGSTON EMPIRE
THIS SUNDAY, 6 & 8.30 p.m.
SYD NORRIS presents **SID PHILLIPS AND HIS BAND**
with DENNY DENNIS and CYRIL GLOVER
GUEST ARTISTES: JILL ALLAN · BETTY MILLER and CYRIL ELLIS (Trumpet)
SEATS AVAILABLE 3/-. 4/-. 5/-. from Empire Box Office (Phone: Kingston 3131)
BOX OFFICE OPENS SUNDAY, AT 5 P.M.

TROCADERO · ELEPHANT & CASTLE
SUNDAY, 20th DECEMBER — 6 & 8.30 p.m.
ED. W. JONES presents **THE BEVERLY SISTERS**
ERIC WINSTONE ORCHESTRA · ROY STEVENS
2/6 to 5/6 — Hop 1344

ODEON · BARKING
SUNDAY, 20th DECEMBER — 5.30 & 8 p.m.
ED. W. JONES presents **JACK PARNELL AND HIS MUSIC MAKERS**
EVE BOSWELL · KENNY BAKER
BENNY HILL
3/- to 6/- Rip 2900

Teleclub to Flamingo



Bernice Ross, singer-discovery of TV's "Teleclub" seen in action at the Flamingo Club last Sunday with Ralph Green (dr.), Jack Fallon (bass), Vic Ash (td), and Beres Smith (pno.). Ross is now resident at the West End jazz haunt.

COACH CRASH CASES BREK-K-UP OF 'GREENS ON BAND'

From Howard Luecraft

HOLLYWOOD, Tuesday.—The greatest Kenton band to date—the band heard by three thousand MM readers in Dublin—is virtually finished.

This is the news that trumpet man Buddy Childers gave me on a one-day flying visit to his wife here.

"I don't know what the heck is happening," said Buddy.

U.S. millions will listen to Vera

New York, Tuesday.—Vera Lynn's Christmas Song—the special half-hour program recorded by Vera for use in this country—will be heard at midnight this Sunday over most of the Mutual Network's 560 stations.

New York will not hear the program, however, as WOR, the Mutual network's station here, has a prior commitment for another show. (The Sunday midnight time on Mutual, incidentally, is normally taken up by another British-transcribed broadcast, the BBC's "London Studio Melodist.")

Two other British shows were acquired from the BBC by NBC and aired here on December 12. They were "Dance With The Music" with an all-star cast, and "Music For Christmas" with the BBC chorus and concert orchestra conducted by Gilbert Vinnier.

"Neither does poor Stan. I seem to be almost the only guy staying with him."

It seems that those who have either left or will be leaving in the next two weeks are Lee Kottick, Zoot Sims, Bill Holman, Connie Candoli, Bob Burgess, Keith Moon, Bill Smiley, Don Dennis and Don Smith.

The situation with the others is not known at the time of writing.

Snowball action

The recent band-coach accident has been anticipated as the break-up of the band in its entirety.

Tired after a hectic tour, several of the boys decided to band in their notice and spend Christmas at home, living on the money they received as compensation for their injuries in a crash.

This seemed to start a snowball action among the other musicians, who were weary of the long string of one-nighters.

Stan is naturally upset. He is

temporarily in a tough spot. However, his resilient and dried personality thrives on such misfortunes.

In six months time, he will probably be fronting a band that is greater than ever.

AFTER 9 YEARS

THE Teddy Foster Orchestra has cut four sides for Parlophone for early January release. They are: "I'll Have to Change My Mind" in which Teddy plays solo trumpet for the first time in nine years; "Smoke Shows"; "At the Same Session Foster vocalizes America Klinger on two sides backed by the Foster band."

David Hu



David Hughes with admirers at a throng by his fan club at Hackney, forthcoming trip to the States.

HARRIES VISIT 'UNLIKE UNTIL AFTER SEPTEMBER'

It now seems unlikely that Harry James and Betty Grable will be in the New Year as previously forecast. Harry's manager, Pee W. "I know nothing about Harry going to England or Europe this year" would be a misstatement. Harry is booked solid in the States for a picture in January or February. He will add: "Of course, we have had very many offers."

"The current package of Harry and wife Betty, together with their own show at the Chicago Theatre, is a fantastic success. And the band go into the Hollywood Palladium starting Christmas Day. Betty begins work on a picture in January or February. Harry may also be in it."

With the horses. "Later in the year (July) to September, the couple will be with their horses at the Del Mar races. Harry wouldn't work them unless he was offered a million bucks a day."

"Harry can afford to be independent. We have to submit all offers for his approval. He could possibly go to Europe after the races in September if he wanted to."

"However, nothing is set for the moment."

TRUMPETMAN ACTS AS BALLROOM MANAGER

Bert Brown, well known in Manchester as a trumpet player has been acting manager of the City Ballroom in Warrington, in the absence of his brother Jack, who is recovering from a car accident.

In Reg Wilson's resident group, Les Ball has replaced Jimmy God on trumpet, while Bill Dinsdale has taken over on alto from Jim Dunbabin.

T-Bone arrested

New York, Tuesday.—This week's dope arrest (T-Bone) Walker, 43-year-old blues singer, was picked up in San Antonio, Texas, for possession of narcotics.

He had just played to a big crowd in a local auditorium and was arrested on his hotel room and released in \$2,000 bond.

Wilson and 'Hutch' dep. for Atwell

GARLAND WILSON, the American pianist at present appearing in cabaret at the Copacabana, London, deputized for Winifred Atwell in "Pardon My French" at the Prince of Wales Theatre last Monday and Tuesday.

Winifred, who stars in the revue with Frankie Howerd, left the show last Friday to undergo a throat operation. Her place was taken by Leslie Hutchinson.

"Hutch" on Friday and Saturday. On Monday, when Hutch was unable to continue there, Bernard DeLont approached the Copacabana's Eustace Hovey to ask permission for Garland Wilson to help out. This was given, and the Ministry of Labour then gave special permission for the American pianist to deputize at the Prince of Wales Theatre.

Winifred Atwell returned to the show on Wednesday.

Hunter augments for Tessie tour

Don Hunter, drummer-leader booked to accompany comedienne Tessie O'Brien with a trio on her current visit to Germany, has augmented to a quintet and will make an extended stay abroad.

His tour with Tessie will now incorporate about 36 towns, taking in Austria and Italy and finishing in Heidelberg at the end of January.

Don leads Joe Wilson (bass), Geoff Gradson (pno.), Norma Cameron (alto, ct), and Bill Powell (tp). With Tessie, they have recorded some broadcasts for AFN.

GUEST SESSION AT BAGATELLE



At the Beaulieu jazz-club opening last week-end, resident leader Les Ball and vocalist-ette Joyce Clarke (left) to guests Mike McKenzie (pno) and Joe Harriott (alto).

Lothian plays for 6 hours' revelry

The Andy Lothian Band, resident at Dundee Palais, finds little time for relaxing during the New Year season. Tonight (Friday) the band will be playing from 8 p.m. to 2 a.m. at the annual Revels held by the Art College.

Another annual date is the Christmas Party held by Dundee Women for their children on December 24, after which Andy and the band take the stand at the Palais for late-night dancing. Christmas dances are also to be held by Dundee Jazz (18th), Dundee Rhythm Club (Christmas Day).

GOFF LOSES REISMAN AFTER 3 1/2 YEARS

Maurice Reisman, accordionist with the Reggie Goff sextet, for three and a half years, has left to re-join the States.

Reggie's present pianist, George Barton, takes over accordion, and Jack Penn temporarily deputises on piano.

The sextet broadcasts in "BBC Ballroom" today (Friday).

THREE NEW MEN AT THE EMBASSY

Bill Collins, resident leader at the Embassy Ballroom, Welling, has made several personnel changes.

Carl Shatto, who left to join the 10. Coronet's dance band, is replaced by ex-Lesley Young trumpet Jimmy Young. Gilt Wallis is replaced by trombonist-arranger Bernard Gifford.

Ex-Begbie Goff bassist Colin Kay comes for Peter Clarke, and John Sid Wright.

Drummer Geoff Morris leaves in two weeks time to retire from professional work. No replacement has yet been fixed for him.

A TOAST TO DES WILLIAMS



At the Brighton Students' Association's dance at Brighton's Aquarium Palais, last Friday, new resident leader Des Williams is toasted by straggle dancer Christine Altherton, Carol Joyce and (rear) manager Len Freager and Rex Denby (dr., soc.).

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Best Wishes to Everyone for Christmas and the New Year from

KEITH PROWSE AND CO. LTD.

REG EVANS TOMMY HUDSON JACKSON POTTER ALBERT SIMNER

At the Brighton Students' Association's dance at Brighton's Aquarium Palais, last Friday, new resident leader Des Williams is toasted by straggle dancer Christine Altherton, Carol Joyce and (rear) manager Len Freager and Rex Denby (dr., soc.).

Star leaders celebrate Sydney Lipton's '21st'



A "get-together" of four famous personalities—three of whom once played with Sydney Lipton's sidemen—are celebrating Lipton's 21st birthday. From left to right: Frank Sinatra, Sydney Lipton, and two others.



A grand "old-timer" now turned impresario reminisces about the golden days of British dance music. The central character is, of course, the one and only Jack Hylton. Singer Pat Marlowe is left; Primrose and husband Harry Hines, right.



Central figure of the historic event, Sydney Lipton, is seen here with Mrs. Lipton, and another "hostler" of long standing—the Savoy Hotel's Curriel Gibbons.

Hughes to visit New York, Hollywood

BILL HUGHES, singer David Hughes leaves for a five and a half week's visit to the States on January 10, during which he will meet up with Joe Bradford in Philadelphia, Columbia records.

Titles of this 5,000-mile-a-part "vocal duet" are being treated as top secret by the Philips office in London. But David expects to be in Hollywood in time for the final "marrying" of the tapes and probable release of the disc.

He will also follow up many of the inquiries that have been made about him by Hollywood studios.

Variety tour

He will first spend three weeks in New York, and hopes to make radio and TV appearances. He will be represented by the Music Corporation of America.

He flies back to Britain in time to appear in Variety at Nottingham, Mass. on February 22. In a 15-week tour of the States, his disc-making tour will include a release contract, will include a release contract, will include a release contract, will include a release contract.

Geoff Taylor leads 6 on first discs

YOUNG also star Geoff Taylor made his first records this week on EMI, using the services he leads at clubs and concerts.

The four titles, played in the Earl's Court style, are "I Can't Give You Anything But Love," "Charmaine," "Lime Tree Good-Bye" and "Swing Your Troubles In Dreams."

Line-up is Geoff Taylor (sax), David Fraser (piano), Freddy Manton (drums), Eric Ford (trp.), Danny Hargreave (bass), Kenny Thorne (vibes).

KP and Lunn's in party mood



Keith Prowse and Sir Henry Lunn, Ltd., throw a Christmas Party for their combined staffs in London on Monday. Our unforgettable photo shows (l-r) Mr. Glasgow and Mr. Alwood, joint general managers of Lunn's, Reg Evans, head of KP's Popular Music Section, and Mr. Reynolds, Chairman of the Staff Party.

New name-band venue

TOMORROW (Saturday) Stanley Black and his Orchestra will inaugurate a name-band policy at the Fletcher (Musical) Reception Club in Warrington. Jack Farrell and his Orchestra are scheduled to appear there in March, and negotiations are proceeding for other bands in the intervening weeks.

Resident at the club is the Will Wigby Orchestra, led by co-acting concert pianist Gordon Will, who is now playing baritone sax. He took up this instrument during a summer season in the Isle of Wight.

His band is completed by J. Jones and Alastair Wilson (saxes), Ben Fryer and Stan Davies (trns.), Fred Aitken, E. Harding, and C. Wheeler (tpas), Thurston and C. Chorley (toms), Alan Thomas (tpas), K. Blackstock (bass), Bob Spencer (bass) and vocalist Joan Plant.

Swing-era star is R & B man in new discery

NEW YORK. Tuesday—Edgar Sampson, a key swing-ers figure as arranger for the Glenn Webb and Benny Goodman bands and composer of such hits as "Stompin' at the Savoy" and "Blue Lou," returned to the spotlight this week as rhythm-and-blues director for 4-44 records, now and his own independent company.

Edgar will lead his own 10-piece band, as well as supervising discs with blue singers.

4-44 has also signed up Wilbur de Paris, Dixieland band, former Armstrong pianist Mary Napoleon, and trumpeter Billy Butterfield, who will lead a big band.

Larry Wagner, former Casa Loma arranger and composer of "No Name Jive," is in charge of pop records.

Henry Hall is a lucky man—the combs cough him twice! He is seen with Mrs. Lipton, and another "hostler" of long standing—the Savoy Hotel's Curriel Gibbons.

Changes in Daniels' Fountainbridge 11

SINCE his arrival at Fountainbridge Palace, Edinburgh, Benny Daniels has made a number of changes in his band. Eddie Weldon (drums) is succeeded by Kenny Duff, formerly with Neville Houghton at the Locarno, Glasgow. Vocalist Norman Currie, who has been with Benny for three and a half years, is leaving shortly. No replacement has been fixed at the time of closing for press.

Frankie Tommy Campbell, who is returning to his native Belfast, is replaced this week by Stan Martin. Second alto Jimmy Deaver is also to be replaced. Successor has yet to be nominated.

Back with the band after a resounding engagement is Dave Gray (trp.), who was with Benny when the band was formed at Stockton. Benny is also seeking an additional trumpeter.

Current line-up at the Palace is Benny Daniels (lead), Jimmy Ernie Gosker, Colin Gee and Norman Currie (tpas.), Sammy Caruana (trb.), Jimmy Deaver (alto), Tim Barrett (vib.), Dave Gray (trps.), Tommy Campbell (perc.), Kenny Duff (dr.), and Ted Simpkin (bass).

Bassist Les Farrell joins Chappell's

Bassist Les Farrell joined the Expedition Dept. of the Williams, Irving Berlin and New World Music Co. last Monday as assistant bassist.

He has recently been playing with Danny Levan's Orchestra. He was previously with Ambrose and his Orchestra, and recently with the Maddox Music Co.

White Bear Trio becomes a duo

Gerard Shoock, accordionist-leader of the Continental Trio at the White Bear Inn, Glasgow, leaves on December 26 to tour the Continent.

The two other members of the trio, Maurice Kaskas (vib.) and George Sergio (trp.), may play to continue a duo band, but have not as yet had an accordant.

Nine Leicester years

During the ninth year of its existence at Leicester Palace de Danter, the Jack Freshford orchestra, replacing Jack Freshford as band leader at six p.m. in order to join the wife, Betty Smith, in Freddy Randall's Band.

THREATENED WITH BREAD-KNIFE

A young hotel hotel worker was jailed for three years at Glasgow High Court last week for "an atrocious night" assault on "Mr Hector McCombe, ex-drummer and now manager of the Glasgow West End Ballroom. The accused had also attempted to rob McCombe of a bag containing £121—the ballroom takings."

It was stated that on October 10 McCombe had entered his car near the hotel, and placed the takings on the floor. The accused, thrust a bread-knife through the window, demanded the money, and cut McCombe's hand in the struggle which followed.

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Who's Where

(Week commencing December 20)

- Tony BRENT**
Week: Theatre Royal, Portsmouth
- Tito BURNS and Band**
Sunday: NCOs' Club, Warrington.
Monday: NCOs' Club, Warrington
Thursday: Locarno, Swindon
Saturday: Paget Hall, Gillingham
- Alma COGAN**
Week: Empire, Hackney
- DARGIE QUINTET**
Week: Empire, Hackney
- Reggie GOFF and Sextet**
Thursday: NCOs' Club, Brize Norton
Saturday: NCOs' Club, West Drayton
- Harry GOLD and Pieces of Eight**
Sunday: Pavilion, Bath
Monday: Empire Hall, Taunton
Wednesday: Majestic Ballroom, Wellington
Thursday: Jubilee Hall, Aldeburgh
Saturday: Assembly Hall, Tunbridge Wells
- Vic LEWIS and Orchestra**
Sunday: Palace Theatre, Reading
Thursday: Royal Forest Hotel, Chingford
Saturday: Free Trade Hall, Manchester
- Mick MULLIGAN and Band**
Tuesday: Club du Faubourg, W. Drayton
Thursday: USAF Station, West Drayton
Saturday: Bodega Restaurant, Manchester
- Sid PHILLIPS and Band**
Sunday: Empire, Kingston
- Ronnie SCOTT and Orchestra**
Sunday: Hippodrome, Dudley
Thursday: Mapleton Club, W. Reading
Saturday: Town Hall, Reading
- Geoff SOWDEN and Band**
Saturday: NCOs' Club, Brize Norton
- Nat TEMPLE and Orchestra**
Tuesday: Dewsbury
Wednesday: Keighley
Thursday: Manchester

CHRISTMAS IN PARIS

FROM RESIDENT REPORTER HENRY KAHN

THE French Ministry of Education, which is continually concerned with music, jazz included, is promoting, through the People's National Theatre, a modern jazz concert for Christmas Day. I have been told that Mary Lou Williams will star.

ERNIE TOMASSO, who used to play clarinet with Harry Gold, replaced Peanuts Holland at the old Metro-Jazz last week. This week the Metro-Jazz attraction is Sidney Bechet and Peanuts Holland.

Both will probably be on the stand at the Metro-Jazz at Christmas.

MILTON (MEZZ) MEZZROW was fined £6 by a Paris court last week for being in possession of marihuana. The drug was found in his hotel room after the police had received a letter from an informer. The court took a lenient view. Mezz waved a packet of cigarettes

to show that from now on he would only smoke tobacco.

He told the court he smoked the drug because of his stomach trouble.

"Well, don't smoke the stuff again," said the judge. "This time we will forget it."

BOTH Sidney Bechet and Mary Lou Williams are under the weather.

Bechet returned from America unexpectedly. He thought he

could rest better in France; he also preferred to consult the French doctor who had been treating him.

But rest or no rest, he will probably open with Andre Rewell-lott at the old Metro Jazz. Because of the financial risks involved, he has given up the idea of running his own club.

Mary Lou, just back from successful concerts in Belgium, had to take a couple of days off with a cold and fatigue.

She hopes to resume at the Ringside, but she is not particularly happy there. She refused about five times to play because of the position of the piano.

She has now finished at the Perdidp.



This is a picture of memoriam. For it was taken at one of the last sessions of the now-deceased Band Box club in New York. The familiar figures are, of course, Count Basie and

Duke Ellington. In his New York Diary, on page 2, Leonard Feather describes a recent meeting he had with Duke, who opened at Birdland last week for a short season.

ALL the stars gathered at the Ringside one night last week to sing and play for coloured U.S. singer Viola Jefferson, who is dangerously ill in the American Hospital.

The Ringside's Dick Edwards said all the profits would go to Viola.

Just a few of the star names who appeared were Don Byas, Marion Bruce, Muriel Gaines, Nelson Williams, Babe Wallace, Martin Seely and Taps Miller.

THE 1954 concert season looks as if it is going to be first class.

Billy Holliday gives her first Paris concert on February 4, and Count Basie, who arrives in Europe in March, will play concerts on April 3 and 4.

I understand that Hot Lips Page wishes to come to Europe around February. If he does come, he will play at the Ringside and there will also be a Hot Lips concert.



CHARLIE BARNET, long absent from the New York jazz scene, has returned to town with a small band at Café Society.

Speakers at the MU recruiting campaign meeting at Dunfermline this Sunday will be Scottish district organiser John Young, and executive committee member Sam Lee.

Alma Raye, who formerly sang with Tommy O'Brien at the Crystal Ballroom, Dublin, joins Don Smith at Wimbledon Palais this Sunday in place of Susan Miller.

Billy Taylor, best known as a pianist, was in the news as a composer this week when he was commissioned to write special pop music for a new play, "Madam Will You Walk?" which opened December 1.

Harry Oates (bass) and Len Allen (pno.) have replaced George Davies and Harry Smith in the Norman Burns Quintet.

Black Standard Vanguard HTR 672, belonging to BBC "Jazz Club" host David Jacobs, was stolen from Hinde Street, W., last Saturday evening.

COLLECTORS' CORNER

Edited by Max Jones and Sinclair Trail

THERE are sundry points arising from recent MMs. First, Peter Reynolds, of Leeds, says that the caption to an ODBJ photograph in the Larry Shields appreciation (28/11/53) was misleading.

"The picture of the band recording has a caption implying that the photograph was actually taken in the band's heyday," he writes. "This is incorrect."

"An identical photograph appears in Rudi Blesh's *Shining Trumpets*, where the date of the session is given as 1937. I think it refers to the Victor session of September, 1936, as Henry Ragas is not in the photograph. Had the picture not been of the comeback group, Ragas would have been included."

We remember the scene, a re-creation of the early recording set-up, from a "March Of Time" film about jazz. In fact, the picture is a still from that film, and is so credited in Blesh's book. It was definitely not taken at the 1936 Victor date, or at any of the original sessions—for one thing, the men all look much too old.

The caption writer is sorry if he misled, but insists that the

picture does show what recording was like in the early days.

HUGUES PANASSIE and Lionel Hampton both write about articles printed in the issues of October 3 and 17, and November 21. Says Hugues:

"The Hampton recordings made in Paris were for the Hot Club de France and not for Mr. Delaunay's club. Contrary to Ralph Berton's statement, I supervised the session, not Mr. Delaunay."

"It is entirely false to write (as Ralph Berton did): 'The line of the Hot Club de France holds in general that New Orleans jazz is the only true jazz.' The HCF organises concerts and recordings with men like Buck Clayton, Lucky Thompson, Don Byas, Lionel Hampton and many others whom nobody has ever thought of as New Orleans musicians."

"The truth is that bop is the music that the HCF has never called jazz. Berton must know this perfectly well, so he tries to make his readers think that

Hampton is against us on this point. But Hampton told me he didn't say the things that Berton printed, and to prove it, he wrote it down for you."

Hampton's letter is short and direct. It says: "I have been reading Ralph Berton's MM article, 'Hamp, Mezz And Hugues Did The Talking,' and I must say I've been misquoted by him in many spots. I never said, for instance, that bop was jazz—because it is not."

We know well enough from Panassie's writing that he is no sort of New Orleans diehard. One of his most powerful pieces, "It's The Man, Not The Style That Counts," was directed against the N.O. cult.

Various attacks on bop have also been troubling Mary Lou Williams, who is a persuasive advocate of modern music. In a

letter from Paris she says: "My argument is that a good musician plays, or at least appreciates, every style."

"People who say bop is no good are denying the talent of great musicians like Monk, Dizzy, Parker, J. J., Bud Powell, Milt Jackson, Kenny Clarke, Charlie Christian."

"It takes years of experience to play jazz well—even modern!—and most of the modernists I know have always dug Dixieland and everything."

"So long as the critics continue arguing about who's great and who stinks, we won't get anywhere. These arguments cause fights among musicians, and bad feeling. I think if we were left alone we'd be able to produce some good things—Dixielanders and modernists."

Mary adds that she recorded six sides with Don Byas for Vogue on December 2. "I did a waltz with Don which I wrote in America," she writes. "It sounded pretty good. Don is terrific on tenor."

HUBERT W. DAVID'S

THIS week I think we might tackle that very vexatious question—title similarity. There is, of course, no copyright in a title itself (more's the pity!), and, because that is the case, titles get used over and over again.

As I have previously explained, it is possible to register your title, together with a copy of the song, at Stationers' Hall in London, and this gives an indication as to the date you claimed the title as your own particular brain-child.

But there are titles and titles, and nobody is ever going to believe you if you say that "I Love You Very Much" was your own original idea. Anybody could have thought of that one—and publishers will tell you that quite 75 per cent. of the manuscripts they receive bear such titles on the frontispiece.

If, however, you strike a title like "I Talk To The Trees," which is the hit song of the current London musical, "Paint

Your Wagon," then that can be considered original.

To me, it always seems that if a publisher, seeing a song for the first time, immediately recognises a title that has been previously used, then he will get the impression of "staleness."

An original title can be your commercial traveller, as it were. It introduces your "line" effectively and paves the way towards a satisfactory sale of the goods in question.

You will no doubt tell me straight away that professional writers use these similar titles and get away with it. This I admit freely, but there are two main reasons why they manage to get by with such songs.

MAILBAG

WE should like to correct the impression ("Are You Breaking The Law?" MM, 12/12/53) that your readers would not be infringing copyright if they made records solely for their own private purposes.

The regulations quoted in the article refer to records made for ordinary retail sale to the public (commercial gramophone records) under the provisions of Section 19 of the Copyright Act of 1911 and the Board of Trade Regulations issued in connection with this Section.

All other records, including those made for private use, are covered by Section 1 (2) (d) of the same Act. This clearly states that the sole right to record copyright music belongs to the copyright owner.

In consequence, it is an infringement to record any such music, except for retail sale to the public under the above-mentioned Regulations, without first obtaining permission from the copyright owners or their agents.

Many owners of copyright in music adopt the reasonable attitude of permitting music to be recorded by private owners of recording machines—so long as the records are used only within the home circle—but in order to avoid infringement of copyright, intending recorders should first obtain permission.

In this connection, the Mechanical-Copyright Protection Society, of 29, Maddox Street, London, W.1, will be pleased to answer any enquiries, which should include full particulars of the works concerned, and a description of the purposes for which the recordings are required.—Joyce M. Dixey (General Manager, Mechanical-Copyright Protection Society, Ltd.), London, W.1.



First, you must remember they are on the spot in Tin Pan Alley and are known personally to all the publishers. Hence the immediate *entrée* to the publishers' sanctuaries.

Secondly, apart from being good salesmen, they usually manage to put some sort of "twist" in the lyric which dresses up a trite and hackneyed title with a new, polished veneer.

Title similarity is not necessarily against a song—but it can be a publisher's best excuse to return your MS. with that unfortunate "Regrets" slip.

BIRTHDAY Greetings to Eric Whitley (20th), contact man Leslie Kettle (21st), Clem Bernard (23rd), Anne Lenner and arranger Tony Fones (24th), and, on Christmas Day itself, to Noel Rogers and Celia Lipton.

TOP TUNES

THIS copyright list of the twenty best-selling songs for the week ended December 12 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1 ANSWER ME (2/-) (F) Bourne Music
 - 2 I SAW MOMMY KISSING SANTA CLAUS (A) Morris
 - 3 POPPA PICCOLINO (F) Sterling
 - 4 SWEDISH RHAPSODY (2/-) (A) Campbell Connelly
 - 5 WHEN YOU HEAR BIG BEN (B) Box and Cox
 - 6 VAYA CON DIOS (A) Maddox
 - 7 RICOCHET (A) Victoria
 - 8 RAGS TO RICHES (A) Chappell
 - 9 CHICKA BOOM (A) Dash Music
 - 10 IF YOU LOVE ME (F) World Wide
 - 11 WISH YOU WERE HERE (A) Chappell
 - 12 MOULIN ROUGE THEME (2/-) (A) Campbell Connelly
 - 13 ETERNALLY (THEME FROM LIMELIGHT) (2/-) (B) Bourne Music
 - 14 I BELIEVE (A) Cinephonic
 - 15 CRYING IN THE CHAPEL (A) Morris
 - 16 WHEN SANTA GOT STUCK UP THE CHIMNEY (B) Michael Reine
 - 17 OH, MY PAPA (F) Peter Maurice
 - 18 FLIRTATION WALTZ (B) Bourne Music
 - 19 YOU, YOU, YOU (A) Robert Mellin
 - 20 THE GOLDEN TANGO (B) Lawrence Wright
- A—American; B—British; F—Others. (All rights reserved.)

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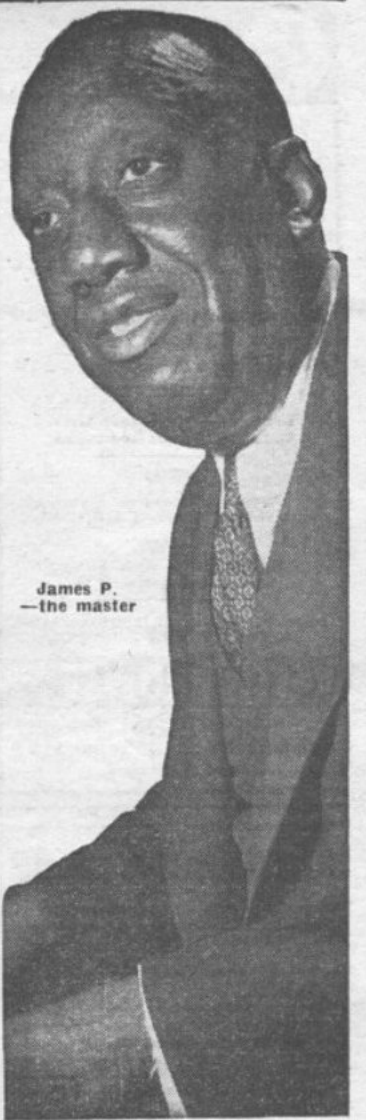
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Record reviews

MAX JONES DISCUSSES THE MASTER AND THE PUPIL



The Master was James P. Johnson. But here his pupil becomes a master, too. Fats Waller's pupil in the picture above is his son Maurice. The latest releases by James P. and the late Fats are reviewed by Maz Jones alongside.



James P. —the master

FATS WALLER (LP)
 "Fats Waller Plays and Sings"
 Honeysuckle Rose (e); Darktown Strutters' Ball (V) (g); I'm Gonna Sit Right Down (And Write Myself A Letter) (V) (b); Buckin' The Dice (V) (h); Swingin' Them Jingle Bells (V) (d); Blue Turning Grey Over You (f); You're Not The Only Oyster In The Stew (V) (a); It's A Sin To Tell A Lie (V) (c). (Am. Victor OXAV144-1N, OXAV145-1N) (HMV DLP1017—24s. 6d.)

(a) (Am. Victor OA.8442)—Waller (pno.), Milton "Mezz" Mezzrow (clt., alto), Herman Autry (tpt.), Floyd O'Brien (tmb.), Al Casey (gtr.), Bill Taylor (bass), Harry Dial (drs.). 16/5/34. New York.

(b) (do. OA.89764)—Waller (pno.), Rudy Powell (clt., alto), Autry (tpt.), Casey (gtr.), B. Taylor (bass), Dial (drs.). 8/5/35. New York.

(c) (do. OA.101667)—Waller (pno.), Gene Sedric (clt., tr.), Autry (tpt.), Casey (gtr.), Charlie Turner (bass), Yank Porter (drs.). 5/6/36. New York.

(d) (do. 2A.01805)—As for (c) 29/11/36. New York.

(e) (do. 2A.07755)—Waller (pno.), Sedric (clt., tr.), Autry (tpt.), Casey (gtr.), C. Turner (bass), Slick Jones (drs.). 24/3/37. New York.

(f) (do. 2A.010651)—As for (e). 24/4/37. New York.

(g) (do. OA.043350)—Waller (pno.), Sedric (clt., tr.), John Hamilton (tpt.), John Smith (gtr.), Cedric Wallace (bass), Jones (drs.). 3/11/39. New York.

(h) (do. OA.053796)—Waller (pno.), Sedric (clt., tr.), Hamilton (tpt.), Casey (gtr.), Wallace (bass), Jones (drs.). 2/1/41. Chicago.

Previous standard 78 releases (f—now deleted); (a) HMV BD2987; (b) do. B9935, with "Everybody Loves My Baby" and BD50311; (c) JO.205, with "Come Down To Earth," and BD50877; (d) do. BD1229, with "Send Me, Mr. Jackson," and BD50877; (e) and (f) do. C29377; (g) do. JO.116, with "Fat And Greasy."

(Details compiled by Edgar Jackson)

JAZZ tastes differ, even from purist to purist, and it is never safe to say of any artist that he pleases all shades of jazz opinion.

The three who have come nearest to doing it, I suppose, are Louis Armstrong, Duke Ellington and Fats Waller; three men who followed their own bent rather than prevailing fashions.

Waller's style was as distinctive and influential as any in piano jazz, yet it was a direct descendant of James P. Johnson's method—proof (for those who need it) that "traditional" and "original" are not mutually exclusive terms.

Waller's music will not serve every mood. There are times when we cannot respond to his casual music, but there are others when his sunny or satirical disposition, his fabulous confidence and gigantic swing provide (in the words of Bovril) the proper tonic. Understandably, he is still popular—I hear that his first LP is HMV's best-selling LP—and HMV react with a consistent flow of releases.

This second LP set, though less well chosen than the first, should satisfy many who don't have the 78 versions.

"Buckin' The Dice," the only newcomer, is no world-beater, and it is hard to see why more and better unissued things were not included.

Of the rest, "Oyster" is a winner, and Waller's own "Blue Turning Grey" admirable save for the drum solo. Elsewhere, enjoyable (even delicate) passages jostle with ensemble bloodshed.

★

JAMES P. JOHNSON (LP)

"Fats Waller Favourites"
 Honeysuckle Rose (g); I've Got A Feeling I'm Falling (f); Ain't Misbehavin' (a); Keepin' Out Of Mischief Now (d); I'm Gonna Sit Right Down And Write Myself A Letter (c); My Fate Is In Your Hands (h); Squeeze Me (e); Blue, Turning Grey Over You (b) (Am. Decca MG1602, MG1603). (Brunswick LA822—23s. 1d.)

Johnson (pno.), Eddie Dougherty (drs.). (a) (Am. Decca 71981), (b) (do. 71982)—12/4/44; (c) (do. 72007), (d) (do. 72008), (e) (do. 72009)—20/4/44; (f) (do. 72233), (g) (do. 72234), (h) (do. 72236)—8/6/44. All USA.

(Details supplied by Edgar Jackson)

NOT unnaturally, this performance reminds us very much of Waller.

There are basic similarities in the work of Johnson and Waller: the full-bodied sound, with strong left hand and brilliant treble; the square-cut rhythm and ragtime syncopation; the "stride" technique on fast numbers; the prominence of the melody at all times.

In their way of developing a tune, and of digressing from the steady beat, the two men were often alike, though Johnson's harmonies are thinner than Waller's and, in fact, his whole style is a trifle more spare.

James P. doesn't have quite the touch or personality of Fats; he is in no sense a funny man but a consistent and serious player and composer, and an undoubted creator of what has been called New York or Harlem piano style. He is, I think, more at home with blues and barrelhouse music than Waller ever was.

...by Laurie Henshaw

charm against a good toy-box type of accompaniment. The accordion player sounds like Ernie Felice.

The reverse is an engaging waltz about a mythical playground that should bring joy to any boy—but not the sort that indulged in such orgiastic revelries in the pleasure dens of Disney's "Pinocchio."

★

RAY MARTIN: "White Christmas"—**Rudolph The Red Nosed Reindeer (Columbia DB3376).—One of these days Ray Martin will receive due acclaim. He is certainly capable of producing more from an orchestra than many more-publicised conductors (in the interpretation of waltzes I would go so far as to say he is virtually unequalled in this country).

Ray's "White Christmas" is as smooth as snow; and "Rudolph" is played with the light touch that this piece demands.

SWING—BY EDGAR JACKSON

SAUTER-FINEGAN ORCHESTRA

**Now That I'm In Love (Rogan) (V by Anita Boyer) (Am. Victor E3VB-0579).

***Coco Bongo (Lazy Mambo) (Ward, Singleton (V by The Band) (do. E3VB-1203).

(HMV B10587—5s.)

0579—Eddie Sauter (leader), Charles Albertine, Danny Bank, Russ Banzer, Sid Cooper, Al Klink (reeds), Joe Ferrante, Bob Nichols, Nick Travis (tpts.), Eddie Bert, Bart Varsalona, Kai Winding (tmps.), Ralph Burns (pno.), Verily Mills (harp), Mundell Lowe (gtr.), Herman Alpert (bass), Bill Barber (tuba), Don Lamond, Walter Rosenberger, Bunny Shawker (percussion). 18/2/53. USA.

1203—Sauter (leader), reads as above, Al Derisi, Ferrante, Travis (tpts.), Sonny Russo, Chauncy Welsh, Winding (tmps.), Burns (pno.), Mills (harp), Lowe (gtr.), Alpert (bass), Joe Novotny (tuba), Lamond, Rosenberger, Bob Rosen-garden (percussion), Candido Penque (bongos). 27/4/53. USA.

ON playing over the first side, I decided this record would have to go into this column for one reason—to warn you that another respected classical composer has been sacrificed on the altar of Tin Pan Alley. This time it's Rossini.

"Now That I'm In Love" is the gallop theme—the one they used to play in the days of the silent movies for the chase sequences—from the "Overture" to his opera, "William Tell."

Never what one could call a great tune, this has been by no means improved by a Mr. K. C. Rogan, who—since Rossini has been dead more than 50 years and no longer has his music protected by copyright—has been able to put some words to Rossini's tune and claim the gross result as his own.

But on hearing the second side I came to the conclusion that for it, too, the record should be

mentioned—though for different reasons.

"Coco Bongo," a slow mambo, is by no means an unattractive tune, and Messrs. Ed Sauter and Bill Finegan have used their undoubted talents as arrangers to give it an unpretentious treatment that goes a long way towards getting it across.

★

GLENN MILLER AND HIS ORCHESTRA (LP)

"Glenn Miller Concert—Vol. 1."
 ***Anchors Aweigh (Miles, Zimmerman); My Buddy (Donaldson); I Got Rhythm (Gershwin); I Dream Of Jeannie With The Light Brown Hair (Foster); Villa (Lehar); Limehouse Blues (Braham); On The Alamo (Kahn, Jones); On Army Team (Egner). (HMV DLP1012—24s. 6d.)

"Glenn Miller Concert—Vol. II."

***Everybody Loves My Baby (Williams, Palmer), Georgia On My Mind (Carmichael); Jersey Bounce (Wright, Peters); My Blue Heaven (Donaldson); Fan-hat Stomp (Barefield); By The Sleepy Lagoon (Coates); Introduction To A Waltz (Miller, Gray, Dickenson); Intermezzo (Provest). (HMV DLP1013—24s. 6d.)

"Glenn Miller Concert—Vol. III."

***One O'Clock Jump (Basie); American Patrol (Arr. Gray); St. Louis Blues (Handy); Tiger Rag (La Rocca); Dipper Mouth Blues (Oliver, Armstrong); April In Paris (Harburg, Duke); Are You Rusty, Gate? (Gray); Moonlight Serenade (Miller). (HMV DLP1021—24s. 6d.)

APOLOGIES for delay in dealing with these Glenn Miller LPs, the first of which has been available for quite a few weeks now; I have been waiting to get hold of the personnel and recording dates.

At last they have arrived—but to no avail as far as this column is concerned, because to list them would require space which, with so many records to tell you about each month, just isn't available.

But I'll be pleased to send them to anyone who cares to forward me a stamped and addressed business-size envelope.

As a matter of fact, we are fortunate to get them at all.

For of the 24 titles in the albums, only two are Victor studio recordings.

The other 22 are recordings from Miller radio programmes (during 1940, '41 and '42), and Victor had to go to the length of "American Patrol" and "Moonlight Serenade" (previously released and still available on standard 78 HMV BD5942), substituted for recordings from broadcasts of "Goin' Home" and a version of Tchaikovsky's "Piano Concerto," both of which are included in the Victor albums, but could not be released in Britain on account of copyright considerations.

THE POPS...

VIC DAMONE: "Ebb Tide"—**If I Could Make You Mine (Oriole CB1226).—The first side is a poetic song-dressing of the instrumental by U.S. harpist Bobby Maxwell. Vic Damone, echoing Sinatra in almost uncanny fashion, delivers the piece with commendable expression.

The echo-mike stops have been pulled out on the reverse. The outcome is that Damone is less like Sinatra and—purely in lung-power capacity—more like Lanza.

★

FRAN WARREN: "Wish You Were Here"—**Shake A Hand (MGM683).—Fran Warren wrings out the lyric of "Wish" in her somewhat tortured fashion. The gimmick-conscious reverse would make an adequate bar-room interlude.

The accompaniments are ordinary for a man of Ralph Burns's accomplishments.

★

KAY STARR: "The Man With The Bag"—**Christopher Robin Is Saying His Prayers (Capitol CL14001).—Kay's "Man With The Bag" is obviously one for the youngster who would be more

of tracing out the musicians in the band on the various dates.

It was a formidable research task—and, on your behalf and mine, I thank them for having, at my request, taken the trouble to complete it.

As for the records, each album is a well-varied selection as regards tunes, tempo and modes of treatment, played in the Miller manner with which we have for long been familiar.

Despite anything the Miller fans would have us believe, Glenn never created anything really new, apart from the reed tone resulting mainly from clarinet lead, and his ideas on swing were for the most part compromisingly "commercial."

But he brought to jazz a polish and unassailable taste that many of his contemporary exponents of the more enterprising brands of jazz could not always boast.

These features are well proved in these performances, which have the added advantage of the radio studio audiences—and, of course, the improved reproduction we invariably get on LPs.

Also, Miller himself announces "Everybody Loves My Baby" as "one for them as likes their music on the bouncy side," and—in shorter and more grammatical terms—"One O'Clock Jump" and "St. Louis Blues," thus bringing additional and even more intimate memories of a man who was at once a fine musician and a great guy.



Kay Starr

likely to ask Santa to cram the stocking with Mulligan albums than tin soldiers.

Kay and MD-arranger Frank DeVoi deliver this package with a real jazz punch.

The treacly sentiments of "Christopher Robin" can sound banal—but not when rendered by an artist of Kay's calibre. Generally, I shy away from songs of this nature; but here is one interpretation I shall keep.

★

ROSEMARY CLOONEY: "Little Red Riding Hood's Christmas Tree"—**The Land Of H a t c h y M i l a t c h y (Columbia DB3368).—"Little Red Riding Hood's" (the FBI are slipping—shouldn't that read "Blue"?) incorporates the familiar nursery-rhyme characters and is sung with Rosemary's usual effortless

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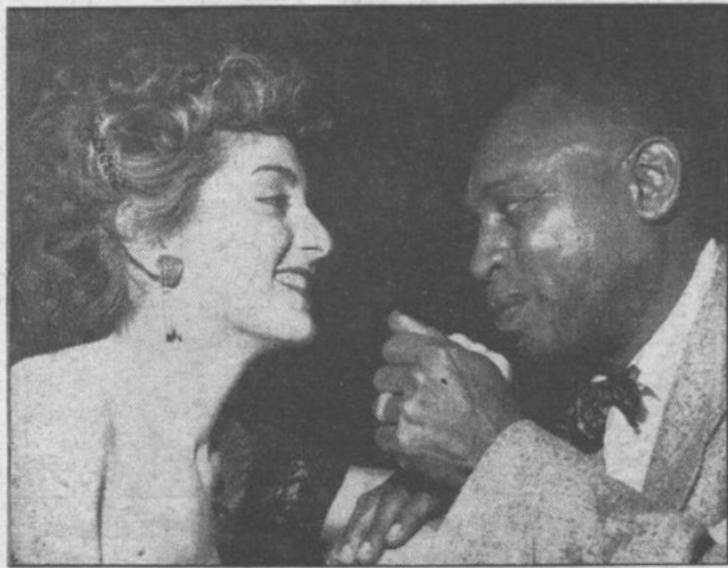
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HAMPTON ANGRY OVER FRENCH RECORDINGS: FIRES 8 MEN



In happier mood here, Lionel Hampton congratulates British singer Georgia Brown on her forthcoming tour with the Bernard Hilda Band. This shot was taken during Hamp's Paris visit.

NEW YORK, Tuesday.—Musical pyrotechnics were replaced by verbal fireworks in the Lionel Hampton band this week.

When Lionel and his wife stepped off the *Liberté* on December 10 (the bandmen had returned two weeks earlier by plane), he told this reporter [Leonard Feather] that he would file charges with the AFM against altoist Gigi Gryce and seven other Hamptonians for recording in Paris, and using arrangements from the Hampton library, without his permission.

Lionel is furious, he says, since it was expressly understood that none of the sidemen would do any outside work during the European tour without his consent.

He is even angrier because, he claims, the men received only \$12.50, where he normally pays them four times that amount for a record session.

All the offenders are being dropped from the band, which means a wholesale personnel shift before Hamp reorganises next week. He is seeking modern jazzmen and hopes to get Horace Silver and Art Blakey, among others.

F & D, Robbins complete Feldman's deal

NEGOTIATIONS for Francis, Day and Hunter, Ltd., to buy up B. Feldman and Co., Ltd. in conjunction with the Robbins Music Corporation, Ltd., of New York, were satisfactorily concluded on Tuesday. The figure reputed to have been paid by F. D. and H. approaches £100,000. The deal includes the purchase of Dix, Ltd., British and Continental Music Agencies, Ltd., and Herman Darewski Music Publishing Co.

Separate existence

Feldman's will continue to have a separate existence, but no news is yet available about staff, although the directors of Feldman's are now announced to be those of the Robbins Music Corporation, Ltd.

Their names are: S. Eckman, Jr., (B. Goetz, W. Kupper (American), and F. E. M. Day, E. C. Day and J. R. Thackeray (British). Mr. Thackeray is director and general manager of F. D. and H., a post to which he has risen after 25 years with the firm, starting as a chartered accountant.

Mr. Thackeray told the MM: "The change will not mean more American songs coming over to Britain. The Robbins Music Corp. will have no control over us."

The actual process of taking over under the new agreement will begin shortly, but no date for the commencement can be given at present.

Singer from Down Under



21-year-old Shirley Ryan joins Tito tomorrow.

Aussie girl singer joining Tito Burns

SHIRLEY RYAN, 21-year-old Australian singer who came to Britain two months ago, joins the Tito Burns band at the USAF Camp at Burtonwood tomorrow (Saturday). She replaces Irene Miller.

Tito loses Perry to Bernard Hilda

Tito has specially released his tenorist Fred Perry to join French leader Bernard Hilda's international outfit on alto at the Sporting Club, Monte Carlo, on December 24.

Until Tito finds a permanent replacement he will be helped out by Tubby Hayes, of Vic Lewis's Orchestra, and Brian (brother of Johnnie) Gray, of Ambrose's Orchestra.

HERMAN APRIL TOUR

The Woody Herman Orchestra's 35 days' tour of Europe commences in Oslo on April 3.

George Webb cleared on club summons

JAZZ pianist George Webb answered a summons at Woolwich Court last Tuesday alleging that he used the premises at the Shakespeare Hotel, Woolwich, for public dancing without obtaining a licence from the London County Council to do so.

The Act under which the case was brought is dated 1915 and incorporates the bulk of another dating 1751.

An LCC inspector, Mr. Stephane Cullane, told of going to the hotel. He was asked by a woman at the door if he was a member of the Hot Club, and when he said not, was asked to sign a book and pay an entrance fee.

"I was not asked at any time to become a member," said Mr. Cullane. "There were about 120 people present in the hall, but only a few were dancing."

George Webb said that he had been running the club for about a year. He had done his best to comply with the rules and had formed a committee to run the club.

He was given an absolute discharge upon payment of two guineas costs.

Southend leader in car crash

SOUTHEND bandleader Bob Bean sustained two fractured ribs when the car in which he was travelling crashed on returning from a Police Ball at Canvey Island last Friday.

Drummer Ken Fulton, who was also in the car, was apparently unharmed, but he collapsed on the stand at the Pier Pavilion, Southend, the following night.

The Bean combination is now being led by Vin Sanders.

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WILCOX ORGANISATION OUTLAWED BY MU

THE Musicians' Union has instructed its members not to accept engagements for the Wilcox Organisation. This is a result of Mike Daniels's band playing dates in Holland on November 28 and 29. Their visit was handled by the Wilcox Organisation.

In a statement to the MM, Harry Francis, Assistant Secretary of the MU, said: "MU members are being instructed that they may not accept engagements for the Wilcox Organisation, or the Artistes Booking Agency of the same address."

Bert Wilcox told the MM: "The first I knew of the MU ban was when the MM told me. If it is true, I shall immediately bring an action through the law courts to have the ban removed."

"Meanwhile, the MU are depriving hundreds of musicians from the usual festive employment that I provide at this time of year."

Action against NOMA
Wilcox went on to say: "Wouter Van Gool [the Dutch promoter of the Daniels trip] is bringing an action against NOMA [Dutch MU] for depriving him of the services of the Daniels band for the Friday preceding the two concerts. This resulted in the week-end project being a financial loss."

The British MU vetoed the Daniels tour 48 hours before the band was due to leave London by plane, on the grounds that previous consultations had not taken place between the Daniels sponsors [the Wilcox Organisation] and the Dutch and British unions.

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Paul Vaughan in rush to Germany

Vocalist Paul Vaughan flew out to Germany on Monday to take over a solo spot in a touring show at three days' notice.

Paul managed to rearrange or cancel other commitments, and by Monday night had joined the show, called "This Is TV," at Munich.

He will be accompanied by the resident band led by clarinetist Bernie Stanton. Since leaving Tito Burns, Paul has deputised for Art Baxter with Ronnie Scott's Orchestra.

Eckersley replaces Swann at Sale

Saxist Frank Eckersley has succeeded his old leader, Sonny Swann, at the Plaza Ballroom, Manchester, where he opened on Monday last, leading a 7-piece band completed by Steve Cavanagh (alto), Charles Bliss (bari), Ray Bickerton (tpt.), Jack Brent (pno.) and Fred Lawton (drs.) filling in until Keith Graham takes over permanently on Monday. A tenor player has yet to be fixed.

Sonny Swann opens on the same day at Mecca's latest acquisition, Sale Lido, which is renamed the Locarno.

Altoist Sonny leads Dennis Ewart (alto), Frank Devine and Barney Wilson (tnrs.), Reg Wilks (bari), Bobby Bell, Austin Eccles and Ken Garoghan (tpts.), Percy Carter and Stan Worthington (tms.), Frank Joynson (drs.), Jimmie Murray (bass) and Ursula Creber (pno.) with vocalist Kay Brennan.

HOT LIPS INVITED

Hot Lips Page has been invited to appear at the Ringside in Paris.

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