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Beryl Orde flies with Bob Hope

(Musical Express Staff Reporter)

AMOUS Radio and Variety mimic and comedienne Beryl Orde, fiew to Germany with Bob Hope this Wednesday to enteriant in GL Isi in the American zone. When we spoke to Miso Orde, who in private life is very great honour to be asked to appear with such a great actist as Hope. We in England feel sure film Miso Orde, hered it a great artiste, will entertain the American troop just a much as also designed on the order of the

Your reporter was present at the special transmission last useday, at 2 a.m., of the Bob Hope commercial programme or Pepodent. Apart from the many fans who were resent at the Prince of Wales Theatre, the audience con-sisted of many fanous names in the catertainment profession, mong these were Tommy Trinder, Joe Loss, Bonar Col-non, Sach Durant, Jack 1 Rue, the Charlei Chester gang many familiar faces from Tin Pan Alley.

show was relayed on tlantic lines and parts of merican transmission was by the audience. Hope, as Orde said, is a great

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ing and ending of all Peter NOTE Yorke's treatment of a rear agregation that he never "real commercial 'pop', "My round, fat muscles seems have been been been been been at predominates. Then, like cital number and made it into the startle, be those bases a grand concert price. If I were titles cut of the bag and the greatest possible privilege titles in the seems of the property of the property power and the property of the property you have another one. He Yorks and presented by Peter kay now cold. Then, with the

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THIS KENTON BUSINESS



S a basis for my remar on the very perplex subject of Stan Kento music I have turned to his known abum of Capitol reco. —Abum BD-39, which conta. Artistry in Bolero; Come Ba to Sorrento; Willow; Weep; in Ke; Safranskii, Opus in Paste Ain't No Misery in a Pastasav, This, I think you, w

deed, it embraces almost the entire range of Kenton's expresion. I have lived with the must for the better part of almonths, yet, even now, am char of venturing a rock-soil opinion. However, so much being talked about this "new music that I feel it incumber upon me to take up the typ

mary from blues ("Ain't N Mery In Me") to a moder in ressionistic sketch ill Fantasy"; from a virtuo showcase like "Sorrento" thoughth mood piece like de like the like the like with the like the like like aiderably narrowed by the sam ness of tone colour in the excution. For all these piece

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By DENIS PRESTON

ewith the sole exception of the received teuds. "Opun in Parkais" you in Parkais" you in Parkais "Opun in Parkais" and the parkais was a sole of the fumpet team, the loader trumpet section i have ever trumpet section i have ever trumpet section i have ever trumpet section. The was ever trumpet section is the section of the parkais was a section of the parkais wa

lacks a guitar. Kenton himse is the planist.
Although the instrumentatio is patently that of the norm swing band, one's immediat reaction on hearing the orche tra is—"Is this swing music? Whilst, it is true, solo improv

two is—"at this ewing music with the control of the

accent is on high technical efficiency and ensemble feeling; the "hot" soloist is relegated to a very minor role. This is an avery minor role. This is an apposed to the standard conception of jazz — ablest it is a more practical way of ensuring the continuance of a musical style. All that's required is a director of the standard continuance of a musical style score, and musicians shie to master its intricacies. In this way the Keston Orchestra can best be compared to the lightly which the players are few which the players are few

of the section leaders, are neve called on to exercise their indi vidual temperaments — at leas in public!

As far as posterity is concerned true jazz is hamstrun intic it must always suffer for the same shortcoming. The can be no permanent fazz must except on gramophone record No matter how wonderful piece of writing is Ellington "Suitry Sunset," without John Hodges to play the all-importa alto part it would mean velittle. And even were Hodge place to be taken by anothplayer of equal ability but diffe

place to be taken by anoths player of equal ability but diffe ent temperament, the resu would necessarily be a new conception, and the original atmosphere of the work would be gone.

The Kenton Orbester, from uneasy foundation — an unimpressive rhythm section. An occonventional manner more offer than you'd imagine, judging b Kenton environment (with Cole man Hawkine Hot Four an anture records) chief drumme Spleity Manne shows up in author to the control of the control o

to Sorrento." It is clearly then, that the or.
It is clearly the this music undoubtedly has aprings from something other than mere lift, or swing. It comes, I should say, from the sheer enthusiasm of the musicians themselves, beginners of a new path in music. Where this "path" is leading I don't think they clearly know (the curious melange of influences in the writing rather gives

There are echoes of contemorary concert music in almost very score—the most powerful eing, perhaps, the influence of illihaud in the orchestral pasages of "Artistry in Perusion." The most successful f the eight sides is, strangely nough, that which has the least

RECORDIANA

By John Davis and Gray Clarke

orm — the exotic "Artistry in Solero." Like Ravel's "Bolero" solero," Like Ravel's "Bolero" at this piece is a study no climax. It achieves its end wonderfully well, although it acks the hypnotic quality of the arrier concert work, and is, of ourse, much more lightly cored.

Kenton's is patently not dance nusic: the tempi are as change able as the four winds. It is not is we've seen, "hot" music as we know it. Neither is it purconcert music. What then is it! I'll hazard a suess.

the first of a series of experiencia, who knot of the content of t

the old sense—dance unless the old sense—dance unless the old sense—dance unless the old sense unless the old sens

All in all, Duke Ellington's concert works are enimently concerned and a conce

gone on at man cock. He is boldly pioneering new territory without a root in the old. As the poet, T. S. Eliot has so wisely pointed out: "Tradition cannot be inherited; and if you want it, you must obtain it by great labour." Kenton has still to labour—a great deal.

RADIO RHYTHM CLUB'S PROGRAMMES

PROGRAMMES planned for "Radio Rhythm Club" during the coming month are as follows:— Dec. 6 & 11: Jack Armitage,

velopment broughout the way ways, comments on the late waysars, comments on the late series Jazz in the First Berre Bec. 13 & 18: Blue Pfinis for a music of Louis Armstrong.

Dec. 30 & 35: In the third pro Verpenia.

Dec. 30 & 35: In the third pro Verpenia.

The control of th

cords—a review of the olizatana ing jazz releases of October November and December.
Radio River and December.
Radio Robert and December.
Radio Robert and Robert and

BOOK REVIEW

Iain Lang. Pub. Hutchins
& Co., Ltd. 7s. 6d.
Here is the fourth book (tween boards) on the vexis
subject of jazz to be publish
in this country this year; and
we include the two America
imports ("Really the Blue
and Dexter's "Cavalcade")
becomes the sixth to be ma
available to the British jazz pul
ic in this lively twelvemonth.

lie in this lively twelvemonth
"Jazz in Perspective" is
way of being both an expans
and a modification of the vie
expressed by Mr. Lang in
earlier and shorter "Bo
ground of the Blues" (now
of-print). This last was,
turn, an expansion of an es

Leonard Russell's annual 'Saturday Book." In other words, the present volume represents the final flowering of deas which have been germinating in the author's mind for some years.

outlook is reflected in every pag of this eninently readable an wholly adult book—no mere rehash of the much-told story of Jazz, but a considered critic some contentious passages; bi I will argue with these at a late date when space permits a ful scale review. In the meantim I give this book my blessing as y best 76-worth yet published if the field of jazz literature!

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in most managed, which is a second of the country o

is the proxy vote too EASY ON THE EAR. Paula Green's rendition of "How Are Things In Gloca Morra."

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I'VE GOT A FEEL for Teddy O'Neill. So has Danny Malone!

about.

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and Anne Lenner togeth at Kingston. QUESTION. How many Brit song contracts have be

going "solo." Now whear the vocals, that loved by the locals!

(continued on page 4)

HOW TO STAY A VOCALIST

By Alan Dean



pearance is appearing. For tance it int' considered the ing to wander around Acolian ill in a non-suit, wallapper tie of trimmings. On the other is defined to the interest of the interest of

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By Stuart S. Allen

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(continued from Page 3)

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