

Our columnist discusses the relationship between genuine jazz and the Palais—and its effect on the men who play it

One Night Stand

THE NFJO's Jazz Band Ball at the Hammersmith Palais was a great success—most of the bands played well, the organisation worked like an electric clock, and everybody seemed to be having a good time.

All of which is good for the NFJO and the Hammersmith Palais and everyone else who was having a profitable evening in one sense or another. But there's something else to be learned from an evening of that sort.

First of all, there's the obvious lesson that jazz can be made to pay. The Palais was sold out for the night, and every office that sold tickets for the Ball was swamped for days ahead with phone calls enquiring where more tickets could be had.

There was a long queue at the Palais itself, and it was more than two hours before the waiting line finally collapsed and the disappointed went home.

The question one therefore asks oneself is why do more dance halls not employ jazz bands instead of the regulation dance bands they hire now? The Wilcox Organisation's stunt of hiring a team of ballroom dancers at the Theatre Royal, and Grames Bell was an ingenious attempt to prove that jazz after all, is as good to dance to as any of the less inspired and more routine forms of dance music. And yet there are good semi-pro bands that play good jazz and can't find a booker to get them a proper date.

Well chosen

Let's grant the fact that a lot of circumstances conspired in favour of the NFJO Ball—all the leading bands in the London area brought their entire membership along, and the words "Jazz Band Ball" were well chosen.

Yet with all these things, the Ball might still have been a flop if jazz were as uncommercial as two recent events in the hand world might have led us to believe.

I am speaking of Ralph Sharon's decision to dissolve his sextet and Johnny Dankworth's decision to cut out all jazz airings, greater, I feel, is the practical one of promoting dances, concerts and other functions which will demonstrate simply and incontrovertibly that money can be made out of good jazz.

It's bad enough to have promoters and agents gawp who feel that they must hire a "commercial" band or comedy act if they want to break even; but to find that musicians like Dankworth now begin to doubt the saleability of their best music is a danger signal not to be ignored.

It's the job of the NFJO, or for that matter of the Modern Jazz Society, to prove in practice that he is wrong. It seems to me that the root of the current crisis is the fallacy, so prevalent among latter-day jazzmen, that they can have it both ways.

The case history is always the same: a young musician starts out with talent and ambitions; he makes his name with a small crowd of jazz lovers; he turns from amateur to semi-pro and from semi-pro to professional; by then he discovers that he can't earn a decent living unless he makes concessions to the pro-

moters; he says to himself that he'll make a few, but he swears to himself and his original fans that he'll continue to play the pure line wherever he can. It sounds all right, but it isn't workable. The reasons are simple: he loses his reputation with the jazz lovers, who begin to doubt his sincerity; he doesn't gain the respect of the commercial folk who'll continue to suspect him of radical ideas; inevitably this makes him unhappy; he develops a chip on his shoulder and his bandstand manners bear proof of it; his music suffers as a result of his bad temper, and before he knows what's happened to him, he is no longer the musician he once was.

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ERNEST BORNEMAN'S weekly commentary

clinch the fact that the public is way ahead of the dance hall owners, the night clubs and the BBC—not to mention the music hall managers who make fortunes out of American jazz groups that are frequently inferior to homegrown units.

The trouble is that all of us who write about jazz have addressed ourselves for years to the readers of dance music trade journals, jazz magazines and the few record review columns in the general Press which would let us say what we wanted to say.

The result is that the general public has an even sense of the musicians have taken note of what men like Jones, Trull and Eastwood have been saying; but the promoters and owners have barely heard the first rumours of Spring in the air. The only thing that will change this state of affairs is not propaganda, but precedent. And for this the responsibility lies not on the Hammersmith Palais people. Nothing succeeds like success, to use a cliché where a cliché is due; and nothing else will convince other Palais owners that jazz is a paying proposition.

Making money

There are a great many services which organisations like the NFJO can render—but the greatest, I feel, is the practical one of promoting dances, concerts and other functions which will demonstrate simply and incontrovertibly that money can be made out of good jazz.

It's bad enough to have promoters and agents gawp who feel that they must hire a "commercial" band or comedy act if they want to break even; but to find that musicians like Dankworth now begin to doubt the saleability of their best music is a danger signal not to be ignored.

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Mr. Carmichael takes it easy...

SHOW REVIEWS

THE art of relaxation was carried to extremes when Hoagy Carmichael sauntered on to the Palladium stage on Monday night as if he'd wandered in from the street—flag drooping, hat tipped back—and waved vaguely to the audience as if passing friends down Main Street.

Casually strolling to the piano, he sat down and, after a moment or two of deliberation as if to say "Now what was it I came here to do?" began to play "Old Buttermilk Sky."

That done, he resumed his hat to read a few notes to the audience on how forgetful he was, how lazy, how glad he was to say he was to be back in London—and then removed it to give them "A-Huggin' and A-Chalkin'."

The hat routine

Indeed, this hat-on-hat-off routine, punctuated by an occasional sip of water and much reference to his notes, conjured up the impression of a man who has strolled into the local, noticed a piano, and sat down to play.

So very few bar-room pianists know when to stop. Hoagy kept the second-house audience waiting in the rain outside for 20 minutes. (But he kept the packed Palladium audience in their seats, shouting for more.)

In all, he played 17 of his numbers. All but one (written for commercial advertising), worldwide hits. A formidable accom-

plishment for someone so bone-lazy.

Yes this languid attitude disappeared whenever he was playing in front of a quartet comprising guitarist Frank Deniz, George Fierstone on drums, Norman Impey on clarinet and Jack Reid on bass. Then the programme became an inspired jam session. And when Woolf Phillips brought in Savannah Churchill's offering I was not so happy. The Striders are a most competent vocal quartet, needing the minimum of help from the band. Controlled as the Skyrokers were, much of the Striders' work, and that of Miss Churchill, was lost on the audience.

Savannah herself is a red-headed soundings, bawdy girl who reminds one sometimes of Sophie Tucker and sometimes (vocally) of Doris Day. She sang her own compositions with best and meaning. In cabaret (or nearer the mike) she could be terrific.

FAT BRAND

Lovely music

THE heavily patronised Ted Heath Palladium Swing Sessions follow one set pattern. This being so, it has become the fashion for reviewers to take the main Heath crew more or less for granted, and concentrate on the army of guest stars.

However, no band which played as Heath's did at last Sunday's session could possibly be taken for granted. Striking the musical form which it has displayed in months, it has added to its popular and purely fan offerings—also gave us lovely music. Rendered in an ultra-musically style were "Piccadilly" (from Fats Waller's "Lon-don Suite"), "Concerto In Jazz" (with Frank Horrox in excellent form in the solo piano part), and the famous "Trumpet Voluntary" of Purcell, with Bobby Pratt on solo trumpet.

There was also Leslie Gilbert's superb alto saxophone in "September Song."

The Randall band

Guesting at a concert of this type is quite the wrong environment for the Freddy Randall band. In their element when playing for dancing, or among other jazz bands, the group inevitably suffers by comparison with the superb Heath musicianship, while their slightly self-conscious air of school-boy aspirants showed them to be acutely aware of the big occasion. Nevertheless, the group played some driving jazz, delving deep into the archives of good old good ones to the obvious delight of large sections of the audience.

Final guests were Cab Kaye and his Cabarettes. Snapped up by many months of Continental audiences, the group offers superb showmanship and lively if not always inspired, music. It generated an atmosphere of jollity and excitement which made it the ideal offering to come right at the end of the bill, and received a riotous reception.

JACK MARSHALL

TICKETS, PLEASE!

"Book early, or be disappointed," says Miss Sheila Higgins of the Empress Hall. Snatched under with ticket applications for the "MM Ball Winners" concert, on April 15, Sheila is working from 9 a.m.-9 p.m. every day.



'Melody Maker' Mailbag

I WOULD like to convey, through your columns, my thanks to the NFJO and all concerned for the wonderful Jazz Band Ball at Hammersmith on March 19.

My only disappointment was the omission of the "Tide Tunes" by every band. I also take this opportunity to give full praise to Freddy Randall's Band for once again outclassing all comers and proving itself to be the best jazz band we have in Britain today.

Reg Wynnes, London, E.10.

RECORD deletions must be the shorn in the side of most collectors, especially the younger. These days, when buying records is not a cheap pastime, to see records borne in and for some little while whisked from under your nose, is a heart-rending business.

Therefore, cannot the NFJO come to some agreement with the major recording companies and have these valuable incorporated in a "NFJO Library"? In this way, after a few years, the NFJO can then release these masters to the com-

Britain's Top Tunes

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

1. THE TENNESSEE WALTZ (A) Cinéphonie
2. THE PETITE WALTZ (B) Leads
3. MY HEART DRIES FOR YOU (A) Morris
4. THE MOVING KIND (A) Leads
5. SEPTEMBER SONG (A) Sterling
6. IF (B) Cecil Lennox
7. I'LL ALWAYS LOVE YOU (A) Victoria
8. O'N I CANOE YOU UP THE RIVER (A) Leads
9. GOOD LUCK AND HAPPY BIRTHDAY, GOD BLESS YOU (B) Unit
10. NEVERTHELESS (A) Chappell
11. BELOVED BE FAITHFUL (A) Pickwick
12. BE MY LOVE (A) Francis Day
13. FERRY BOAT INN (B) Campbell Connolly
14. I LEAVE MY HEART IN AN ENGLISH GARDEN (B) Sun
15. PATRICIA (A) New World
16. A PENNY A KISS—A PENNY A HUG (A) Leads
17. ALL MY LOVE (P) Peter Maurice
18. TIPPERARY SAMBA (B) Daniel Reine
19. AUTUMN LEAVES (P) Peter Maurice
20. TEASIN' (A) Pickwick

BEUSEM VAN SERINGEN

If the above sounds double dutch to you—you're half right. This song has been the rage of Holland and with a brilliant new lyric by Tommie Connor is all set to climb the British Hit Parade. By the way, we now call it—

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Still the No. 1 Song THE TENNESSEE WALTZ CINEPHONIC MUSIC CO. LTD., 17, BERNERS STREET, LONDON W.1

Why not some jazz on the BBC

Third programme?



Gerry Moore

Erudite old-timer with the youthful air, Gerry played jam sessions with the elite of the swing world at such venues as the "43" in the London of years ago.

Big Sid (1910-1951)

An appreciation by Ernest ANDERSON

SIDNEY CATLETT, one of the greatest jazz virtuoso, died in Chicago this week after a heart attack. He was 41.

Well over six feet tall, and with spectacular broad shoulders, Big Sid had all the aspects of perfect health. Yet the famous drummer barely survived a similar seizure two years ago that permanently took him out of the Louis Armstrong line-up.

Champion

Discjockeys, boppers, and everything in between, all embraced Catlett as a champion musician. Lombard symphony men marvelled at his prodigious technique and his faultless taste. Louis Armstrong often pronounced him the greatest jazz drummer and hired him on every possible occasion. He made more records with Louis Armstrong than any other drummer, and toured extensively with Louis' big band in the thirties and early forties before the present All-Star combination was organised in 1946.

He was unequalled at inspiring the other musicians playing with him, and his solos often galvanised audiences.

Satchmo tells of performances in Southern dance halls where Big Sid's 20-minute impromptu

WHEN, some years ago, I entered the musical profession, it did not take me long to realise that the majority of West End hotels and restaurants were being musically catered for by what I call "melodious plink-plonk."

Some of the musicians playing this milk-and-water music used to let their hair down after 2 a.m. by visiting such haunts as the "43 Club, the Manhattan Club, the St. James Club, or the Bag of Nails. There they would join in or supplement the three- or four-piece regular combination.

As time went on, musicians would realise more fully the talents of their colleagues—this one had a flair for extemporisation, that one was an ace sight-reading man, and so on—a talent or not for playing jazz.

This "school" of players was generally unknown to the outside world. But in such schools were born musicians such as Nat Gonella, Archer Gray, the late Freddie Gardner, Derek Neville, Alan Clare, George Shearing and Ray Ellington. The music was good. For each club created its own atmosphere, and in it the English jam session was born.

Good playing

At the time, I naturally expected that this good playing would gradually seep through the general listening public via the BBC. In 1934 I took a group of some of the best players for an audition at the BBC.

Nothing happened. It was not until several years later, through the efforts of Denis Preston (I believe), that listeners were provided with their first taste of improvised jazz.

And now, after what seems to me about 100 years, today's listener is still only given a meagre 15 minutes of what is (foolishly, I think) called Modern Jazz. It should be called "Today's Music." For as each generation

asks pianist Gerry MOORE

of musicians evolves, so new ideas are wedded to the old—otherwise we should still be playing lyres and serapes. And there would have been no Beethoven, Brahms, Schoenberg or Tchaikovsky.

Whether today's music is understood by the majority, of course (and anything new rarely is), is a moot point.

But the exploring composer is ever with us. Modern "straight" music is appreciated only by a minority public. Now the Third Programme caters for this so-called intelligent minority. So why not—once or twice a week only—give some of our best contemporary groups a break? Let us hear the Dankworth Seven, Kathleen Spohr, the Ralph Shanon Sextet, and some fine stylists by Alan Clare, Ronnie Ball and Eddie Thompson on the Third.

The best of the non-commercial jazz stylings—whether contemporary or not—should be broadcast on the "main" programme. Humphrey Lyttelton and his band deserve a break, too. Humphrey is plenty to say in his music, and he plays with great feeling and imagination. As it is, the Third Programme provides, I should imagine, the best musical radio fare in the

world. The addition of some good jazz would not lower its musical tone.

Another peculiar point: is it not strange that the ordinary person who professes to love his Chopin and Brahms should, when he requests a dance tune, almost invariably pick out the corniest and most trite—one that a despised jazzman would not countenance at any price from the musical angle?

The BBC is, on the one hand, trying to educate the listeners. And, on the other hand, gives them such musical hash as some of the "Music While You Work" features, twice a day, followed by Cafe-tea-time music: small utility groups playing Edwardian music, in programmes designed for old-age listening.

Music composed later than 1920 seems to be taboo by the Light Music Section.

A few weeks ago one of our provincial orchestras played a new work by, I believe, a Czech composer.

Labourled

The playing sounded brilliant—and the conducting more than average—in fact a very fine performance indeed. Yet this orchestra usually plays Beethoven and Haydn—and sounds bored and labourled.

Surely more contemporary music—especially British contemporary music—would have this rejuvenating effect on orchestras.

Kenneth Leighton has written fine sonatas for piano, and there are Alan Rawsthorne and Lennox Berkeley. The works of these composers could be performed instead of the irrevocable Schubert and Dvorak—and in the Home Service, too.

It would be a change to hear in the Light Programme some piano playing that did not sound like typewriter strumming or old women chattering!

Again, why do some classical musicians look down their noses at jazz?

Perhaps it is because so many are "parrot" trained that they



by FROY

For Pete's sake think of something to rhyme with Z reserve...

Disinterested

Surely there is something to learn from all music. In 1927 John Reddick, lecturer in physics at Columbia University, wrote in his book "Music—A Science and an Art"—"Competent, disinterested critics, I believe, would agree that the professional superficialness of the symphonic musician is without adequate foundation."

There is probably no wind instrument in the jazz orchestra that is not better played by jazz artists than by symphonic musicians.

It would be indelicate to disclose how great is the percentage of symphonic musicians who would willingly desert the symphony for jazz—if they were able to meet the technical requirements of the latter organisation.

If I wanted to convince a straight musician that there was much musicianship in jazz, and American popular music at its best, I would play him "Lush Life" by the King Cole Trio, with the Frank de Vol Orchestra.

Beautiful recording, wonderful strings, a perfect arrangement and great feeling—in fact, good music.

... he was an inspiration

spot reduced whole audiences to a state of hysterical frenzy. In the theatre, and at concerts, when the mood was on him, he would sometimes dance around his drums while playing, generating a tumult of excitement.

Jazz scientists claim he made them play. Pianists Teddy Wilson, Mel Powell and Joe Bushkin, particularly, credit his accompaniment on the grounds that his impeccable sense of time nourished their own creative powers.

On his early record dates, the engineers blanched at his powerful, abrupt attack. When he first recorded with Eddie Condon, the soundmen took everything away from him but his snare and one cymbal. Nevertheless, the energy of his playing that day inspired the jazz classics "Madame Dynamite" and "Tennessee Twilight," and gave Bud Freeman his masterpiece, "The Earl."

(Sid's latest release in the States is the 100-minute Decca LP "Satchmo in Symphony Hall.")

Condon featured Catlett whenever possible on his concerts and broadcasts.

When "Carmen Jones" was

playing at the New York City Centre, Eddie introduced Big Sid at his Sunday concert there as "The Emperor Jones." He wore a Rose, sitting in the audience, that night hired Catlett as a feature of his "Theatre Revue." "Seven Livelyarts," which also featured Bea Lillie.

Sid was a man of strong temperament. He was none the less completely aware of his own talent. He clashed with Benny Goodman and left his band without notice in Chicago. He walked out of engagements at the New York Palace, which he had been billed to appear with Hazel Scott, and at the Capitol Theatre while advertised to appear with Lena Horne.

'Sensation'

But he sometimes joined a pit band in a coloured theatre for union scale to play shows for an act he liked, such as Teddie, the master tap dancer, to whom Sid gave the crown when "Bo-Jangles" moved on upstairs.

So never played in England, but French jazz critics who saw him at Louis Armstrong's concert in Nice and Paris in February, 1948, called him "a jazz sensation."

His solo at the time was a long improvisation on Leonard Feather's "Mop Mop," which he climaxed by throwing the sticks high above the stage.

On Easter night, Ted Heath sat in his dressing room at the Palladium after his 90th Sunday concert there. Jack Parnell had closed the show with "Not So Quiet, Please," and the subject under discussion was Sidney Catlett.

"Would you say he's a big band or a small band drummer?" someone asked. Someone else replied: "He's every kind of a drummer, and the best of every kind."

And there's a judgment in which Gene Krupa, Ella Fitzgerald, Dave Brubeck, Jo Jones, Shadow Wilson, George Wettling, Bixie Beiderbecke, Max Roach, Don Laymond, and Louis Bellson all occur wherever they may be.

Sid will never fade in their minds and hearts as long as they have drums to play.

Raconteur

After hours, in dapper clothes and sometimes wearing a favourite sequined tie, Sid didn't talk much about music. He lived his music on the stand and he left it there. When he came off he preferred telling hilarious stories "backstage" which he manufactured as effortlessly as he played the drum.

Satchmo was his most delighted listener, and has, in fact, for years been compiling a "Big Sid Joke Anthology" on his dressing room typewriter.

The heart of all U.S. show business goes out to Mrs. Sidney Catlett, who was devoted to her talented husband. He was a complete artist and a full-time gentleman.

He was a big man with a big appetite for life. He absorbed plenty of it and he handed out plenty of it in his too quick span.

'RICH IN UNRATED LAUGHTER'
—ROY NASH, Star

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Not only is this situation illogical; it is unfair to everybody—including the BBC, a body we all agree that the best bands ought to get the most broadcasts. In fact, the BBC itself wants "the mostest for the bestest."

Therefore there can be no question but that A's should broadcast at least once a week. How about it, Mr. Davidson?

"IN THE BLUE OF THE EVENING"
Pearl Carr with Malcolm Lockyer's Orchestra.
6.29 p.m. 23/3/51.

RECENTLY I received some harsh criticism, but I think quite true things about Pearl Carr's announcing. Pearl did not do much announcing this time, but the little she did was fatiguing.

Now, some fathead has been writing to me and calling me inconsistent because sometimes somebody gets a bad review and later a good one—or vice-versa.

The man is unable to realise that the performance of an artist varies, and as it does, so does my review. Pearl is a good example of this natural state of affairs. The fact that I now like her announcing—and didn't like it some while back—does not make me inconsistent; it merely shows that Pearl has improved, and that I am not bigoted.

Her singing is polished, but she needs more life or passion or oomph—call it what you will, she needs it. With a fine voice like hers, she needs something extra, something that will stand out and establish her so that there is no doubt at all who is singing.

The orchestra itself was sweet, sweet and sophisticated. It did, however, tend more towards light accompanying than dance band style. There was some fine playing from oboe and trumpet, although the latter ought not to have come in, as it was playing in "You Made Me Love You." The band number, "Jack, This is My Husband," was negative music.

had no connection with the title and was much ado about nothing.

The Kingpins, a vocal group, were at different times corny, stylish and barbershoppy.

The choice of tunes for this programme was grand, and we heard such lovely numbers as "When I See An' Resaphant Fly," "Laxy" and "Land of Dreams."

BILL BADLEY, representing the average listener, writes:

I SUPPOSE it is typical of the BBC to announce that they are to devote a weekly programme to "MM." Foll-winner Pearl Carr—and then pack the programme with a vocal quartet and an orchestra, so that Pearl has only about 50 per cent. of the show.

I liked the Malcolm Lockyer Orchestra but thought the male vocal quartet out of place.

Pearl sang in the manner that took her to the top of the poll, and this will be a first-rate programme if Pearl's share of it is increased.

"WALK TOGETHER CHILLUN"
8.45 p.m. 23/3/51.

SOMEDAY someone is going to write a real, true Negro anthology, without the Uncle Tomisms, defeatisms, weak-acceptance-of-fateisms, the usual hypocritical Victorian religious oratorios.

Instead we shall hear the Negro demanding his equality, his rights, his music and his own philosophy. We won't hear, as we did on this show, that a coloured boy's ambition is to "be like a fair-haired English boy, so that he will then love me." Not shall we hear a coloured person say: "I am black, but my soul is white."

Josh White, Muriel Smith and Edric Connor all sang gloriously. The George Mitchell Choir and Freddy Phillips' sextet were excellent. Finally, the music was good, the production, by Charles Chilton, magnificent, but the philosophy—dreadful.

BILL BADLEY says:

SO absorbed was I, that at the end of this programme I simply could not believe forty-five minutes had passed.

All the soloists were excellent, especially Josh White and Edric Connor. The verse and prose lyrics were most sympathetically read.

Thank you, Charles Chilton, for a most moving and beautiful offering.



Yes, the man seen through the harp strings really is Dizzy Gillespie! The picture was taken while the pop king was recording for the Discovery label, with a 24-piece orchestra.

Maurice Burman's Radio Commentary

GERALDO AND HIS ORCHESTRA
11.15 p.m. 23/3/51.

NOW and again, people ask me why Geraldo gets so many broadcasts. The answer is quite simple; he has a very good band—and in this case the BBC is carrying out the policy of "the mostest for the bestest."

Gerry devoted the whole of his show to instrumental numbers, and, without wishing to offend the vocal world, it was a nice change to hear such a programme. The performance of the band was magnificent, even if its style was somewhat dated. The choice of numbers? — At times good, at others bad.

Gerry's cooks have left out "Noia," "Pavanne," "Serenata" and "Lover" and put something more fresh and original. We must bear in mind that this band used to be ahead in setting the style. It isn't so today, although it could be so.

Just a matter of getting new material and encouraging the modernists in the band.

We featured were Dougie Robinson, Jack Bain and Ivor Mairants; maybe a little too well featured, as not a solo note was heard from Keith Bird or Eric Delaney.

The brass and saxes were featured in sections: the brass in "Tangerine," the saxes in "Body and Soul." The saxes won. Nevertheless, the brass played exceptionally well, with great precision, in all the tunes.

BILL BADLEY says:

I DON'T know how Geraldo managed to persuade the BBC to let him broadcast a programme which was non-wood, and contained only one current pop—but I hasten to congratulate him on it.

Just one complaint. 11.15 p.m. is a little late for this type of programme. Mr. Average Listener, whom Geraldo no doubt hoped to impress, is generally between his sheets before this hour.

SPIKE FOR MIKE?

SAXOPHONIST Spike Robinson is an American. At the Feldman Club last week he proved himself to be the greatest alto player in Europe today.

Jimmy Grant wants him to broadcast on "Jazz for Moderns." The Union says no.

As Spike is leaving England in June, would the Union please allow him to be heard on the air, if only for the benefit of our fellow musicians in the provinces, who otherwise will not get a chance to hear him? Thank you.

BURMAN'S SAUBLE

goes to Jack Bain for his solid section leading and velvet-toned solos on this week's Geraldo broadcast.

NEXT WEEK.

- "Rhythm Rendezvous," 10.20 p.m. 30/3/51.
- "Jazz Club," 8 p.m. 31/3/51.

Henry Kahn's Paris Newsletter

U.S. sailors assault Moody

THIS colour business is taking on serious proportions in France. James Moody was badly knocked about recently by some American sailors in a Paris bar frequented by Americans.

It is a little difficult to say exactly how the trouble started. The white sailor apparently resented the presence of the Negro musician in the bar, and any pretext was sufficient to start a rough house.

I understand that Moody was robbed as well as beaten. Nevertheless, when it was suggested that he should complain to the police he said he would settle this his own way. I understand the Negroes will not permit themselves to be frozen out of bars by visiting American soldiers and sailors.

Nor will they seek protection of the French police since the visitors do not come under French law, but would be dealt with by American officials.

The Negroes will, therefore, visit the bars in groups.

DON BYAS is to play at the Pergola, a Paris club just a few steps away from the St. Germain district. Put smack in the centre of the Latin quarter. Don's combination is not as potent as they say in France, but it soon will be.

that her duo with opera star Yava Yako is doing quite well on the radio—but she admits it is not for the fans.

We have it!!!

THE CHINESE SONG HIT

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OH! MAY KWAY

(ROSE, ROSE, I LOVE YOU!)

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When she passes by,
Rose, Oh! Rose I love you
Until I die.

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TELEVISION by 'SCANNER'

THOSE who stayed at home over Easter, in the hope that their TV sets might provide some light entertainment which would make their fireside a more attractive proposition than braving the elements, are probably now wishing they had been less optimistic.

As far as the Variety Department's contributions were concerned, it was the comiest TV week-end I can remember.

Elisabeth Welch had a couple of songs in Monday's "A Time of The Fair." But far from being a suitable programme for a sophisticated coloured singer, this was just an attempt to reproduce the frolics of Hampstead Heath in the studio, and Elisabeth failed to register.

Michael Miles' "House Party" on the same day was equally mundane and offered nothing for anybody likely to be reading this column—unless they found some mild amusement in amateurs who played pianos with their noses, knocked tuns out of household brushes, performed on nose-whistles, and tried to make rhythm by beating jam-pots with forks.

Sally Ann Howes had 15 minutes to herself on Sunday night and provided a treat for the eye, but the frog that kept jumping up in her throat made her less attractive to the ear, and it was pianist Harry Jacobson, who accompanied her, who stole the show.

A brighter moment occurred when coloured singer Mildred Smith, who has been appearing as Churchill, turned up for a few brief minutes in "Picture Page."

But, taken all round, the TV Variety Department's endeavour to entertain viewers during the holiday can only be described as unworthy of a second-rate concert party.

ROUND THE CLUBS

with MIKE NEVARD

OLD-TIME to New-time and back again! That's the short history of the Castle Jazz Club— as we close for present, the Castle Tavern, Tooting Broadway.

Every Thursday, fans assail the Castle for the Jazz Club sessions organised by Bernie Coleman. At first, they came for "traditional" jazz. Then the policy was modernised—and they didn't come. So now it's back to "traditional."

Trumpeter Kenny Clarke and his clarinetist brother Terry head the resident group—an eight-piece which recently played for the Reading University Bagpipers.

THIRTEEN: lucky or unlucky? Manchester Jazz Club will find out tomorrow (31st), when Humphrey Luttelton and cohorts play for the Club's thirteenth concert at the Houndsworth Hall.

DARLINGTON'S Dolphin Rhythm Club celebrates its second birthday on Sunday (1st) with the first of a series of "name" presentations. "Name" on this special occasion is Carl Barrieteau. Accompanied by a rhythm section of local musicians, Carl will play at the Club's regular Sunday haunt, the Dolphin Hotel, Market Place.

THE RESIDUE of the Kathleen Stobart band (the boys not slitted out for the Vic Lewis aggression) appear as a group at the Dankworth Club (Leicester Square) tomorrow; guest outfit a week later is the Kenny Baker group.

ANOTHER BIG WALTZ HIT BY TOLCHARD EVANS

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Academic, but uncreative, is this jazz from Sweden

THIS week I am reviewing a batch of records by Swedish groups. In all, there are 12 sides, each made within the last few years, and now released on the Esquire label.

The reputations which Scandinavian musicians acquired as a result of the glowing reports of their performances at the 1949 Paris International Jazz Festival have lately grown in certain circles into something not far short of downright worship. Thus, interest in these records is increased.

Now comes the point. Is this adulation really justified, or is it mainly the exaggeration which so often results when hearsay is too loosely passed from mouth to mouth with insufficient concrete evidence to support it? If these records are fair representations of Swedish jazz at its best, I am afraid the answer is that some people have been allowing their regard for more easily perceived features to fog their discernment regarding less obvious, but equally important, matters.

Dixieland and bop

It would certainly seem that our Swedish friends can claim to have standard of musicianship which, academically speaking, can compare with the best. In such matters as tone, intonation, accuracy and neatness, their playing is impeccable. But it is more notable for its slavish than for its spirit. It is rhythmic, but it still hasn't drive.

This applies not only to Gosta Torner's "Jazz Me Street Rag" Dixieland performance. You will notice it also in all the other sides, which are on much more modern lines and often have a strong flavouring of bop.

This leaning to bop reveals yet another point. It is that while the Swedish musicians may be able to copy a style—at any rate as far as they seem able to understand it—most of them have yet to reach the stage where they can create anything for themselves.

Space considerations prevent me from showing how each of these sides proves my point. But consider, for instance, the Quintet sides by Reinhold Svensson (pictured above).

Shearing replica

These are as near a replica of the George Shearing Quintet as anyone could imagine. It is not merely that Svensson's Quintet has the same instrumentation as George's, or even that he uses it in exactly the same way to obtain an almost identical character and sound, but he even bases his piano playing on the Shearing pattern.

In fact, about the only thing missing is the Shearing inventiveness and ingenuity. Svensson's ideas are far less mature than Shearing's. Indeed, a good way of summing up not only his

EDGAR JACKSON'S RECORD REVIEWS

Quintet's records but also his performances on the other sides would be to describe them as admirable vademecums for anyone in search of a good guide to the better appreciation of George Shearing.

In a way, that goes also for those wishing to study Shearing, they are certainly first-rate text-books for those wanting a student's introduction to bop.

Among those who seem to have something to say for themselves, instead of relying so entirely on what they have heard from American records, are clarinetist Putte Wickman, who plays on the Swedish All-Star Six sides, and Arne Domnerus, who got a rave from me for his contributions to James Moody's Cool Cats' "These Foolish Things" and "Out Of Nowhere" (Esquire 10-105).

He may be more conspicuous for sheer musicianship on clarinet, which he plays in the sides by his Favourite Five. But on alto with the All-Star Six and in Moody's Cool Cats' "Mood For Love" he shows plenty of imagination as well as being in every other way delightful, even if he does again play so like Moody that it is just about impossible to distinguish between the two of them.

Which reminds me. If you think that the coupling of "Mood For Love" with "Mood For Bop" means the latter is a bop development of the former, you are in for a disappointment. "Mood For Bop" is an entirely different affair, based on the 12-bar form, and not made any the more enjoyable by the hopelessly trite riff which Moody plays during the first 24 bars. The later solos are considerably better. But even so, the scale never even approaches the standard of the Cool Cats' aforementioned "Foolish Things" and "Nowhere."



RECORDS UNDER REVIEW

JAMES MOODY AND HIS COOL CATS

***I'm In The Mood For Bop (Moody) (Swedish Metronome MR29)

***I'm In The Mood For Love (Swedish Metronome MR31)

29—Moody (tr.) with trumpet, piano, bass and drums. Recorded 12/10/49.

32—Moody (alto) with Arne Domnerus (alto) and tenor, baritone, bass-trumpet, piano, bass and drums. Same date.

REINHOLD SVENSSON TRIO

***How Deep Is The Ocean (Swedish Artist ST238)

***I've Got My Love To Keep Me Warm (Swedish Artist ST252)

(Esquire 10-120—8s. 6d.) Svensson (pno.) with bass and drums. Recorded 10/3/49.

ARNE DOMNERUS'S FAVOURITE FIVE

***I Surrender, Dear (Swedish Metronome MR24)

***Night And Day (Swedish Metronome MR23)

(Esquire 10-117—8s. 6d.) Domnerus (tr.) with vibes, piano, bass and drums. Recorded 6/10/49.

GOSTA TORNER AND HIS BAND

***Jazz Me Blues (Swedish Artist ST238)

***12th Street Rag (Swedish Artist ST240)

(Esquire 10-119—8s. 6d.) Torner (tp.) with clarinet, tenor, trombone, piano, bass and drums. Recorded 15/2/49.

SWEDISH ALL-STAR SIX

***Exactly Like You (Swedish Artist ST244)

***Sweet Sue (Swedish Artist ST243)

(Esquire 10-118—8s. 6d.) Personnel includes Arne Domnerus (alto); Putte Wickman (tr.); Gosta Torner (tp.); Reinhold Svensson (pno.). Recorded 15/2/49.

REINHOLD SVENSSON QUINTET

***Dinah (Swedish Metronome MR26)

***Once In A While (Swedish Metronome MR28)

(Esquire 10-114—8s. 6d.) Svensson (pno.) with vibes, guitar, bass and drums. Recorded 10/2/50.

Heading for the FIRST round-up!

"So Long," a composition by American folk-song expert Woodie Guthrie, is a suitable vehicle for the robust voice of Reggie Goff, who is joined by the Walzimmers' vocal group for a forthright and unpretentious interpretation. The "folky" quality of this number is emphasized by the use of a banjo and accordion in the accompaniment. A string-studded backing is appropriately used on "Two Loving Eyes," a waltz ballad reminiscent of the traditional tune, "Hush-a-bye Baby On The Tree-Top."

The grand voice of Reggie Goff has such obvious commercial appeal, it seems strange that his recent discs have not been corralled by disc-jockey Jack Jackson. Surely Reggie must be heading for that first "Round-up!"

I would lay a Kenton album to a Charlie Kunz melody that the previously reviewed "One, Two, Three, A-lairah," and "Serena" (Decca F9562) would be best-sellers if plugged over the air.

GORDON MACRAE
Harrington
Oh-Oh-Oh-Ophelia
(Capitol GL13439)

MACRAE'S latent talents as a swing singer find glowing expression in "Charlene," a

LAURIE HENSHAW reviews POPULAR RECORDS

novelty song that receives rhythmic "beat" treatment. The accomplished hand of Frank DeVoi is again responsible for the driving band backing to Gordon and the Ewing Sisters.

This time Frank seems to have borrowed from the Louis Jordan music-box; there is a typically Jordanian "jump-style" alto solo in this side.

And, in parts, Gordon MacRae appears to be on a Woody Herman vocal kick. If you remember Herman's "Caldonia," you'll spot the resemblance.

But, if anything, these factors

add rather than detract from the whole performance.

"Oh-Oh-Oh-Ophelia" Get thee to a gin-mill, Gordon!

THE DEEP RIVER BOYS

September Song
I Still Love You
(HMV B10012)

THE rich voice of lead singer Harry Douglas, who solos throughout, lends depth to this impressive vocal treatment of "September Song"—theme tune from the film, "September Affair." According to the label, a Hammond organ is included in the instrumental accompaniment; if so, it is used with a discretion that borders on inaudibility.

The organ, which can be heard on the coupling, lends a wonderful colour to "The Deep's" lightly rhythmic styling.

THE TANNER SISTERS WITH THE HEDLEY WARD TRIO

Raise Your Voices, Raise Your Hearts
One Finger Melody
(HMV B10029)

"RAISE Your Voices" captures the atmosphere of a revival meeting, and Hedley Ward bassist Dereck Franklin makes a fairly convincing "Negro" hot gospelier. Although I feel this type of song snacks of burnt-cork minstrelsy it is rendered with spirited conviction.

The original treatment of "One Finger Melody" registers. The voice of Stella Tanner, who sings into an "echo-chamber" mike, is given a discreet instrumental backing with tasteful spots by pianist Bob Carter and guitarist Jack McKechnie.

SAM MINEO'S HOLLYWOOD NINE

Worry, Worry
All Aboard For Smorgasbord
(Esquire 5-007)

ESQUIRE'S Carlo Kraemer tells me that Sam Mineo was piano accompanist to Dorothy Lamour when she appeared in this country last year. These sides were recorded in Hollywood with a studio group including ex-Harry James trombonist Ray Healy, clarinetist Jimmy Schwartz (a one-time member of the Glenn Miller band) and our own Albert Harris on guitar.

Albert played with the Lew Stone and Ambrose bands back in the 'thirties until he left for the States, where he became a Doctor of Music. Some may still possess the guitar duets he recorded with Ivor Mairants for Brunswick.

Albert's guitaristry is not featured on these sides, which can only be described as novelty music. "Smorgasbord" (a Scandinavian dish) is pseudo-Dixieland; the harmonic sequence of "Worry" has, however, a certain appeal.

DUKE SNAPS JAMES ACES

A SENSATIONAL raid has been made by Duke Ellington on the Harry James Orchestra. Duke has taken Willie Smith, Juan Tizol and Louis Bellson, all of whom opened with him on Saturday (24th) at the Orpheum Theatre in Omaha, Nebraska.

Tizol, who left Duke in 1944, has spent almost all his time since then working with James. Smith, originally a Lunceford star, has also been with James since 1944, and before that was working with Tommy Dorsey, Benny Goodman and James Ellington (fans are confident that his addition will give the band's rhythm section a lift it has lacked for years).

Tizol takes over Claude Jones' chair, Britt Woodman having already replaced Lawrence Brown.

STOP PRESS
American News
from
LEONARD FEATHER

Here in Crow Jim. A brilliant drummer, he was originally hailed as winner of a Gene Krupa amateur talent contest, and spent much of the past five years working with Tommy Dorsey, Benny Goodman and James Ellington (fans are confident that his addition will give the band's rhythm section a lift it has lacked for years).

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TITO AND TERRY 'TAKE THE AIR'



Going up in the world to rehearse, Terry sends her song over the roof-tops of London.

Illness hits Terry Devon on Burns air return

THE Tito Burns Sextet returns to the airwaves next Thursday (5th) for its first "Music While You Work" broadcast (3.45 p.m., L.).

London's choice is North or South

North or South? Or both? That is the question facing London semi-professional contesting bands who this year have two chances of entry for District Championship honours.

First Contest to be held is at Wimbledon Palais de Danse on Tuesday, May 1, when Billy Stone organises the 1951 South London District Championship.

On May 16, North London comes into the picture when the Tottenham Royal stages the 1951 North London District Championship, organised by T. T. Reid.

For full details of the Wimbledon Contest, and others, see page 8, col. 1.

Kept from radio listeners for some time owing to a busy period of one-nighters, the Sextet solidifies its return two days later with a "Jazz For Moderns" airing.

At the time of going to press Terry's vocalist and wife, Terry Devon, is confined to bed. She was taken ill just before fulfilling a date with the Sextet at Kettering.

QUAG'S RENEW THREE BAND CONTRACTS

All three bands at Quagline's have been given long-term renewals of their contracts. They are Freddy Morrison and his Septet, Raymond and his Piratical Quartet and Tibor Kunster and his Gipsy Quartet.

Big Irish tours booked for Heath, Rabin, Silvester

Rabin Band first off the mark

THREE of Britain's foremost dance bands—those of Ted Heath, Oscar Rabin and Victor Silvester—are shortly to tour Ireland. Oscar Rabin will be the first of the three leaders to make the trip, and will embark with his band on a nine-day series of one-nighters, starting this Sunday (April 1).

Histories of Jazz on record

THE Tempo record company announce that they will shortly be releasing a set of six records entitled "The History of Jazz."

This history, which has been some six months in preparation, is virtually an edited version of Rex Harris's well-known stage presentation of the same name.

On Tempo it is narrated by Rex with musical illustrations provided by Mick Mulligan and his Magnolia Jazz Band, and by re-recordings of appropriate Tempo material.

Another "History of Jazz" was recorded by Esquire Records at the N.F.J.O.'s Hammersmith Palais Jazz Band Ball on March 19. The first titles are to be issued in May.

They will be: The Crane River Jazz Band, "Eh La Bas"; Chris Barber's New Orleans Jazz Band, "Didn't He Ramble"; 12-inch; and Mike Daniels' Delta Jazzmen, "South"/"Mahogany Hall Stomp" (10-inch).

Skerries to Ballymena

The Rabin band opens its tour at the Red Island Ballroom, Skerries (1st), and follows up with consecutive dates at the Four Provinces Ballroom, Dublin; the Guildhall, Londonderry; Pavilion Ballroom, Westport; Eldorado Ballroom, Oldcastle; Mayfair Ballroom, Killybegs; Arcadia Ballroom, Cork; Rink Ballroom, Limerick; and the Town Hall, Ballymena.

Responsible for these arrangements are David Rabin, of the Rabin-Davis office, and Dublin dance promoter James Carr.

MUSICIAN FANS SEE CLAES WIN AT GOODWOOD

FORMER bandleader Johnny Claes, who has been motor racing since 1948, scored his first win in Britain at the BARC's Easter Monday meeting at Goodwood.

Driving his new 41-litre Talbot, he won the last race of the day, the Fourth Easter Handicap, at an average speed of 86.50 mph.

Johnny drove most of the race without brakes or top gear. He lost the use of both in the big event, the Richmond Trophy, in which he finished fourth despite these setbacks.

Seen among the thousands who attended Goodwood were Malcolm Lockyer, Rex Owen, Ray Martin, Derek Neville, Mark and Stella White, Nevil Skrimshire and George Peasey (of Joe Daniels' Jazz Group), Decca's Hugh Menal, bassist Owen Maddock, Beryl Bryden and numerous London Jazz Club members.

LIGHTS UP AT THE EMPRESS



Harry Roy "lights up" for vocalist Eve Lombard during a break at the Empress Club. Both Roy and Lombard were a great occasion for the Roy boys, when the Cambridge crew visited the Empress, to be played in with "C'n I Canoe You Up The River?"

Maschetto follows La Roc at Savoy

Violinist-leader Jack La Roc will be leaving the Society Restaurant, W., tomorrow (31st), after over three years. He is to visit his parents in Palestine.

The new Society orchestra will be led by Maschetto, famous violinist-leader at the Savoy, May Fair, Dorchester and Grosvenor House before the war.

For the past six months he has been playing at the "66" Restaurant, in Piccadilly.

£200 estimated from Jazz Band Ball

N.F.J.O. secretary James Asman estimates that the Federation funds will benefit by £200 as a result of the recent "Jazz Band Ball" at Hammersmith Palais.

Mark White to copère mammoth Poll Concert

CHOICE of copère for the mammoth MELODY MAKER Dance Band Poll Winners' Concert to be staged at Empress Hall on April 15 has fallen on Mark White.

Until two years ago one of the leading jazz producers in the BBC, Mark was responsible for many notable programmes. In addition to inaugurating "Jazz Club," he produced "Band Parade," Hoagy Carmichael's "Stardust Road," the first two series of the "Write-a-Tune" Contest, and prior to these was associated with the Overseas "European Jazz Octet."

He will bring a wealth of knowledge into his task of introducing to this concert the bands of Ted Heath, Geraldo, Edmundo Ros and Johnny Dankworth, as well as Keynotes, Alan Dean, Pearl Carr, and the winners of the various individual instrumental awards.

Souvenir programme

This concert—the first of an annual series of presentations to the winners of MELODY MAKER Dance Band Polls—will be too momentous an occasion to let pass without some permanent reminder. To this end, a magnificent Souvenir Programme is in course of preparation. It will contain pictures of all the award winning bands and individuals, together with detailed biographical notes of each.

Few of the 5s. seats remain, and applications for 7s. 6d. and 10s. 6d. tickets are mounting steadily as the great day approaches.

Early application is advisable, through the usual ticket agencies or by post (enclosing s.a.e.) to the Empress Hall.

Phillips plus Branch

Jimmy Branch, young GI singer, will be appearing at the Victoria Hall, Hanley, on April 1, for a concert featuring Sid Phillips and his Band.

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FOXLEY WEEK-END

Ray Foxley, well-known Birmingham jazz pianist, is coming to London early in April for a week-end of dates arranged by the N.F.J.O.

He will be playing at the Dutch House Jazz Club, Lee (April 6); Delta Jazz Club, New Compton-street (7th); Lincoln Gambia Jazz Club, Great Newport-street, and Cook's Ferry Inn, Edmonton (8th); and the Crane River Jazz Club, Great Newport-street (9th).

Skindle's resumes regular sessions

To restore the musical prestige of their famous riverside haunt, the new management of Skindle's Hotel at Maidenhead have now instituted dancing and dining six nights and one afternoon a week to trumpet leader Freddie Coups and his Band.

Freddie has been playing at Skindle's every week-end for six months, but now appears there every evening from Tuesday to Sunday, and every Sunday afternoon.

His strong line-up comprises Cliff Cadman (tr., tin), Harry Knight (dis., Harry Wallis (bass), Sid Hadden (pno.), and, for week-end, vocal celebrity Ken Crossley.

Silver and Day on Continental tour

Reub Silver and his wife Marion Day, well-known piano-duettists and Variety stars, flew over to Germany on Thursday (26th) week to open the following day in Variety at the Apollo, Dusseldorf. The Silvers go on to Brussels, and expect to be back in England in mid-April.

TERNENT TO ACCOMPANY ON SQUADS' CHOICE



Drummer Tommy Maxwell (supplied by the "MM" at rehearsal shortly after joining the Squadrons. Chosen from a large number of applicants, Tommy played with the modernistic Ronnie Ball outfit, about the "Queen Mary", often visiting the New York jazz scene.

Brown-for-British vetoed by AFM

New York, Tuesday. ACCORDING to the office of an American musician's boss Cesar Petrillo, efforts to arrange for the Les Brown Orchestra to appear before the British public have fallen through (cables Leonard Feather).

Similar news comes from the office of Joe Glaser, who is negotiating Brown's visit to England to entertain U.S. Forces. This is in spite of an offer from the British M.L. reported in the Melody Maker for a reciprocal deal. A spokesman for Petrillo told me: "The situation is exactly the same as it always was."

PARLOPHONE ISSUE FIRST RANDALLS

Two sides by the Randall Band are included in next month's Parlophone releases. Titles are "Since My Best Gal Turned Me Down" and "That's A Plenty". The only other April release in Parlophone's Rhythm Style Series is by Humphrey Lytton.

The Randall Band cuts more sides for the label next Monday. Meloozy Maxie offers condolences to Freddy on the sad loss of his father, Mr. H. J. Randall, who was regularly seen at Cook's Ferry Inn.

While Freddy Randall attended the funeral of his father last Friday, Joe Daniels' trumpet, Alan Wickham, went up to Hanley with the Randall band, despite for the young leader.

A change in the business arrangements of the Randall band this week brings in George Cooper as manager in place of Beryl Bryden. Harry Dawson remains the band's sole agent.

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BOB HOPE TOUR

Hope recalls wartime meeting

SIGNAL honour for bandleader Billy Ternent is his selection to accompany famous U.S. comedian Bob Hope on several big provincial concerts. These will take place immediately prior to Hope's London Variety season at the Prince of Wales Theatre at the end of April.

Millward picks Manchester pianist

TO replace pianist Monty Warlock in his "Nitwits" (see "MM" 17/3/51), Sid Millward has selected Manchester pianist Jack Brent, whom he heard last week while the band was appearing at the Manchester Hippodrome.

Sid auditioned Jack on Thursday, rehearsed him with the rest of the group on the Saturday morning, and on Monday last Jack opened with the "Nitwits" at the Britannia Hotel.

An all-round pianist with much experience in provincial bands, this is Jack's first break in the "big-time." Only a few days previously he had finished a run at the Belle Vue Hotel, Southampton, with Gordon Deason, with whom he played last summer at Douglas Holiday Camp, Isle of Man.

After Rotherham, the "Nitwits" are booked for Glasgow Empire (April 2), Edinburgh (3), and Brighton Hippodrome (16th).

Slim Harris, who replaces Cyril Lacey in the group, is a coloured eccentric dancer who has recently appeared at big cabaret spots in France, Belgium and Holland.

Two jazzmen join Dick Denny Ork

Two rhythm men much sought after in the British jazz field are to join the Dick Denny band. They are pianist, Dill Jones, and drummer, Dougie Cooper, who are taking a respite berth so that they can devote more time to their musical studies.

The pair join Denny on April 2, going with the band on June 4 to Butlin's, Pwllheli, where they will stay until the end of the season.

Dougie Cooper has played with a number of big bands, including those of George Evans, Tommy Sampson, and Paul Fenouillet. He plays frequently at the Feldman Club, and was for a spell with Edmund Ros at the Bagatelle.

Dill Jones came into the profession through the traditional school, having since played with Harry Parry and Vic Lewis, and is temporarily with the Kenny Graham Afro-Cubists.

George Harris group cuts first sides

George Harris and his Orchestra, consisting of the unusual line-up of tenor sax doubling clarinet leading four trombones and three rhythm, cut their first sides for Esquire last Sunday (25th).

The recordings were "Down By The River," "Pick Yourself Up," "Jealous" and "Try A Little Tenderness."

Vocals were by Bob Dale, who recently left Cyril Stapleton to freelance. He states that the new sound evolved from such an unusual instrumentation is the ideal backing for a vocalist.

Arrangements on these records were by Alan Roger.

The line-up consisted of George (trp.), c/o. leading, Bill West, Stan Smith, Bill Paxton, and Johnny Seymour (trms.), Tommy Watts (pno.), Stan Wasser (bass) and Dougie Cooper (drs.).

The band also features a vocal group, the Harriestocrats.

MAKING MERRIE WITH GERRY



Famous pianist Gerry Moore (centre) has been at Merrie's Club, Baker-street, since 1935. With him is guitarist Cliff Dunn. Joining them for this "MM" photo is popular singer radio and television artist Dorothee Baronne, now starring in Merrie's cabaret.

JOSH RECORDS WITH STARGAZERS



U.S. Folk-singer Josh White waxed with the Stargazers for Decca last week. Fans await the resultant discs with interest. This "MM" photo shows (l. to r.) Benny Hill, conductor, Bob Brown, Marie Benson, Cliff Adams, Josh, Freddy Datchler, Ronnie Milne.

Another Josh White solo concert for London fans

ON Saturday, April 7, London enthusiasts will have another chance to hear Josh White in a two-hours solo recital. As announced in our last issue, he is giving his second one-man concert at the Kingsway Hall, Holborn, and promises that, with the exception of numbers requested by the audience, his programme will be entirely different from that of the first recital.

The concert will begin at 7 p.m. and the box-offices is now open at Kingsway Hall for personal or postal bookings.

Last Saturday (24th), the American singer completed a three-week engagement at the Colony Restaurant and Astor Club, his place being taken by Savannah Churchill and the Striders.

On Bank Holiday, Josh White opened in cabaret at Churchill's with conspicuous success. His stay there will probably be for two or three weeks, depending on commitments in the U.S.A.

Actress-singer Mildred Smith, who preceded Josh at Churchill's, has been spending a week sight-seeing in Britain. She leaves tomorrow (31st) for Paris, where she will shortly open in cabaret.

Love Band in bloom at Floral Hall

Geoff Love made six appearances at the Floral Hall, New Brighton, over the Easter week-end, fronting his own Sextet for its first provincial dates.

With the former Harry Gold trombonist and vocalist were Gerald Hutchison, another ex-Gold "Piece" Norrie Paramor (trp.); Aine Kahn (voc.); Tiny Winters (bass); Sid Heizer (drs.); and Carol Newton (vocals).

One of the band's most popular offerings proved to be the Norrie Paramor arrangement of "Saloon Bar Rag" which Norrie has recorded for Columbia.

MAPLE LEAF FOUR AT GLASGOW PAVILION

The Maple Leaf Four begin a six-week season at the Pavilion, Glasgow, on April 2, and broadcast in "Music Hall" on April 7.

The "Happy Hoe-Down" series, which featured the Tanner Sisters and the Maple Leaf Four, is to go out "live" on the Home Service in June. Owing to the fact that the Canadians are fully booked in Variety, however, they have had to turn down the offer to sing in the new series.

Clayton Club opens

Near-London Dixie fans are reminded that trumpeter Freddy Clayton and his new group open the Richmond Jazz Club this Sunday (April 1) at the Station Hotel, Richmond (12 noon-2 p.m.)

BENNY LOVE

from the M-G-M film "THE TOAST OF NEW ORLEANS"

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An action study of Bobby Hackett, whose new releases are reviewed below



Second thoughts on the Rena records

By R. G. DURGNAT

THE trouble about jazz discussion is that no valid terminology has been worked out to describe its rhythmic phrasings and variations. The student of harmony can talk about the tonic, the mediant, the subdominant, about major, minor, diminished and augmented intervals, but what can the jazz critic do when he wants to talk about (for instance) the intervals between regular beat and displaced note? How can he analyse and label the dynamics, accents, stresses and resolutions of a jazz chorus? He can hear them and recognise them, of course, but until he can label them and describe them, he cannot discuss them, and jazz criticism will remain in a primitive state.

Even Rudl Blesh's analysis directed not to finding out whether a good chorus differs from a bad or mediocre one (apart from generalities like "hot tone," "healthy" beat or "rhythmic complexity"), but to distinguishing jazz from non-jazz.

I grant that in Sinclair Trull's case he is writing reviews rather than detailed criticisms, and this paragraph is intended not as an

attack on him, but to point out how difficult it is to discuss a particular jazz record constructively. I refer to his reviews of 9/3/51.

It is easy, and futile, to oppose denigration with effusion, where Mr. Trull says Blesh's trumpet "manages" to sound "almost in tune," to retort that it is a chorus remarkable for its sour, expressive tone.

None the less, I feel that the out-tuneness is less worrying than Mr. Trull's review would suggest. To take an analogy, Jelly Roll Morton's "Dead End Blues" is played on a piano considerably out-of-tune; the net effect is to give the piece a poignancy and emotional intensity it might otherwise have lacked. It is, in fact, generally conceded that jazz is best played on an out-of-tune piano.

Another analogy is that of the trombone moans at the end of Bunk Johnson's notorious HMV "Darktown Strutters' Ball." As things are with the record, poor one, the trombone moans are just "out of tune." But had the record been a good one, rhythmically and melodically, that degree of out-of-tuneness could have become an interesting expressive device.

"Out-of-tuneness," I submit, cannot (in a reasonable degree, of course) spoil a good record. Jazz is not concerned with harmonic niceties. The question is whether the records are rhythmically, tonally and/or melodically exciting, and whether they express an idea.

If they answer these requirements, the out-of-tuneness will justify itself, even if accidental (in Bunk's and possibly in Rena's band, the discordance is a deliberate reaction against "sweet jazz").

COLLECTORS' CORNER



Edited by MAX JONES and SINCLAIR TRULL

Interesting jazz on the Overseas list

- IVIE ANDERSON AND HER BOYS FROM DIKI Old Plantation All God's Chillun Got Rhythm
- SIDNEY BECHET AND HIS ORCHESTRA Hold Tight/Chant In The Night DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA Tootin' Through The Roof/Grievous BOBBY HACKETT AND HIS ORCHESTRA Ghost Of A Chance/Poor Butterfly Sunrise Serenade/Ain't Misbehavin' Embraceable You/Bardonia
- COOTIE WILLIAMS AND HIS ORCHESTRA Diga Diga Doo A Lesson In G (Partonews OP27, 228, 229, 242, 241, 242 and 243. Each 7s. 4/10.)

All the above Parlophones have recently been issued on their Overseas lists and he had to special order from your local record dealer.

We are not listing the personnel, as they would take up too much space, but if you want any of them just write in and we shall be pleased to give them to you.

The Anderson, the Williams and the Ellington are full of interest to Ellington collectors and it is hoped, others. All the sides are good, with special mention to the record by the full band. This comes from the 1939 period, and "I Wish" contains a quite extraordinary duet by Cootie Williams and Rex Stewart.

The Hacketts are strictly for Hackett fans. Truth to tell, they are nearly all fairly commercial, but Hackett plays some pretty horn in "Burdley" and Rex Stewart can be heard croaking his way through a few bars on most of the sides.

The sides by Bechet were made with a mixed band in 1938, and they are nearly ruined for me by the antics of a guitarist by the name of Leonard Ware. He takes up so much space that I suppose he must have arranged the session, for I can think of no other reason.

Bechet, as usual, plays wonderfully, with great spirit, but the group as a whole is not the best he has played with, and the choice of material is hardly up to standard—despite the fact that it took five persons to write "Hold Tight." What disappointment, indeed, when it was banned from the American radio!

BUCK CLAYTON AND HIS RHYTHM Blues In First Blues In Second (Jazz Parade 85-16, 85)

Buck Clayton (tp); Charlie Lewis (pno.); George Hadjo (bass); Wallace Bishop (drs.). Recorded Paris, 1940.

WHEN Buck Clayton, for many years lead trumpet with Count Basie, landed in France late in 1940, he was at once rushed

to the studio to make some sides for Hugues Panassié's Kovaly label.

He had with him Wallace Bishop, drummer for many of the Earl Hines Orchestra records, who had travelled with him from America. The rest of the group were recruited in France.

Both these sides are trumpet solos, and unrelieved by any of the other musicians on the session taking any solo part. The result is apt to be rather monotonous, although it must be admitted that Buck Clayton plays exceedingly well and his interpretations on the blues are always interesting.

He plays open on both sides and makes from quiet passages, which he plays with delicacy and restraint, to more forceful ones, in which he exhibits great power and technique. It is all in the best of taste, however, and I can heartily recommend this record to any budding young trumpet player, whose taste has progressed a little further than Bunk.

SIDNEY DE PARIS BLUE NOTE JAZZ MEN

Ballin' The Jack/Who's Sorry Now (Jazz Parade 85-18, 85) Sidney De Paris (tp); Vic Dickenson (tb.); Edmond Hall (cl.); James P. Johnson (pno.); Jimmy Shirley (drs.); John Sumner (bass); Sid Gottlieb (drs.). Recorded 21/0/44, New York.

THE main criticism that can be levelled at this record is that it is a pity it is a twelve-inch. It is not that it is a bad record, nor by a long way, but there is so much waste material here that if some of it had been done away with, the result would probably have been a better but smaller record.

As for the personnel, it is a strong one, but the ensemble, never quite get together, and the result is none the better after the manner of a jam session—and a not very good one at that.

Who's Sorry Now? has solos by guitar, trombone, piano, clarinet and trumpet wedged between two ensembles, and out of those it could certainly have done with out the guitar, which is tunkly in tone and gets nowhere. Dickenson's trombone is very agile, but he very rarely manages to sound hot to me. I don't know the reason for this, but I may be missing something, but that is the way it is. Hall's clarinet is excellent and so is James P. but the highspot of this side comes from the leader, whose trumpet solo is played with great swing.

I like the reverse rather better, although much the same routine is followed throughout. The tempo is just right and the rhythmic sounds much tighter, although Cattief is inclined to be rather

too noisy in places—he does, however, play superbly behind Dickenson's second chorus.

A good record, but not outstanding, except for the solo work.

MA RAINY AND HER GEORGIA JAZZ BAND Yonder Comes The Blues/Stack O'Lease (Jazz Collector L73-7s. 6d.)

Ma Rainey (voc.) with Joe Smith (cornet); Charlie Green (pno.); Buster Bailey (cl.); Fletcher Henderson (pno.); Charlie Dixon (bjo.); unlisted bass; and unlisted drums. Recorded Chicago, February, 1926.

AS Ma Rainey was born in 1882, she was no youngster when she made these sides, and that of the Fletcher Henderson band in Chicago in 1926. She had actually retired from touring around the country and had settled down in Rome, Georgia, where she owned two theatres.

The band quite has perfectly, and the solo spots on "Yonder Comes The Blues" are excellently done, especially by Joe Smith, whose delicate cornet playing is quite in the finest blues tradition; Ma Rainey sings "Stack O'Lease" with a majestic style. She has a deep and powerful voice, and it is a pity to hear her so similar between her and the pupil, Bessie Smith. The backing is fine, but for the most part, a composition that could well do with being bled.

These sides were released in Britain some time back on the Jazz list, so if you have not heard them here is another chance to get a record that will stack alongside the Bessie Smiths.

Personal Preference

For the new collector

NEW ORLEANS RHYTHM KINGS Panama/Tin Roof Blues (Brunswick 8919)

Wingy Manone (cl.); George Brunies (tb.); Sidney Arodin (cl.); Terry Shand (pno.); Barney Patfel (bass); Bob White (drs.). Recorded September, 1934.

THESE sides, together with the others made at the same session, are probably the best music that the New Orleans Rhythm Kings ever got on to shellac. The rhythm section has an extraordinary fine lift, and the ensemble quality of this little group is quite exciting and hot. Wingy's trumpet playing in those days was powerful enough, and if he is inclined to be rather unruly it can be forgiven, for there was a real son of New Orleans, and it is very obvious that Louis Armstrong was both his guide and inspiration.

The other two members of the front line are also worth study. Brunies is perhaps the best of all the white trombonists of the late school, and Arodin was considered by many to be the best of all the white clarinetists. He certainly had a fine, dignified style. George Brunies is always worth listening to, and his rancorous trombone is a perfect foil to the exuberant trumpet playing of his leader.

Except for solos by Brunies and Arodin, the record is practically all ensemble. The tempo is right and the band has a nice warm sound, with the rhythm section laying down a solid—if not inspired—beat.

The reverse is faster, and is as good a version of this old New Orleans standby as I have ever heard of white band play. Here again, the ensembles are finely knit and hot-sounding, and the little band manages a fine lift. Wingy is to be heard on this side playing a typical solo against stop chords, but the honours go to Arodin for a long and very fine solo.

Also to be had from the same session and stable are six other titles, all of which are worthy of a place in your collection: "Ouch Walk" (Original Dixieland One-Step, (01888)); "San Antonio Shout" (Jazz Me Blues, (02060)); "Ruffin' at the Blues" ("Sensation" (02387)).

—SINCLAIR TRULL

Close to the tune

Both records have their faults. One might criticise the fact that almost all the variations keep very closely to the tune. But one should note Jelly Roll's criticism of Armstrong because the latter couldn't improvise on it, while preserving the original melody, which Jelly Roll was always careful to do. A direct analogy is the traditional clarinet solo of "High Society" which is rarely varied melodically; its variations are subtle variations of rhythm, tone and phrasing alone, yet it never ceases to give pleasure (when well rendered). Subtle variations on a melody are often more pleasing than startlingly different ones, simply because of their subtlety.

It is a pity that Sinclair Trull lost his enthusiasm over an unimportant aspect of this band's playing blind him to its signal virtues.

Pellucid polyphony

And what of "Gettysburg March," of which Mr. Trull says only that it is out-of-tune? He says nothing of the clear, pellucid polyphony of the first ensemble, the beautiful and expressive solo music is and how many fluffs he can find, and then exaggerating these as much as he can.

As for Kid Rena being extremely unpolished—who the heck wants polish? The beauty in N.O. music comes from other sources, such as the wonderful teamwork on "High Society" and the fine collective improvisation in the ensemble passages.

It seems to me that Mr. Trull doesn't really like N.O. jazz as played by its original creators, so why doesn't he leave it alone?

I don't like pop, but I figure a lot of it must be good, sound music because too many intelligent people genuinely appreciate it for it to be worthless. And I think the same thing applies; it's not my kind of music, so I just leave it alone.

To belittle, and tear something to pieces, just because it isn't to your particular taste seems to me just a waste of time. It creates nothing but bad feeling and antagonism—Ken Colyer (Crane River Jazz Band), Aton, W.S.

When I play "Ain't Nobody's Biz-ness," I can clearly hear Lewis's clarinet—holding his own against six brass, and every one of his notes worth listening to. These records have infinitely more in common with the great recordings of Oliver, Morton and Armstrong than has the metropolitan cacophony perpetrated by the bands of Lu Walters and Turk Murphy.

Better "archaic jazz" than archaic criticism—Charles Finn, Stoke Newington, N.16.

Corner Forum

I WAS pleased that somebody had the brilliant idea of quoting Rudl Blesh's notes on the Rena records, as it seems to me that Blesh is one of the few notable writers who really understand how to listen to, and write about, New Orleans jazz.

Sinclair Trull, on the other hand, seems more interested in listening to see how out of tune the music is, and how many fluffs he can find, and then exaggerating these as much as he can.

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EXTENSION OF CONTRACT FOR BIRMINGHAM DEELEY

CLIFF DEELEY and his Orchestra have been booked to play the summer season at the Tower Ballroom, Birmingham. This is the first time that a band has been booked to play consecutive winter and summer seasons since the reopening of the Tower.

Billy Ternent at Southend Ball

Sharing the Kursaal stand with Billy Ternent and his Orchestra at Southend's first postwar Press Ball tonight (Friday) will be the Roger Cartwright Quintet with their young vocalist Shirley Faulkener. This will mean a dash along the sea front to the Pier Pavilion, for they are taking part in the Riverside Jazz Club's Jubilee—also tonight.

On Monday (April 2) they commence another week's engagement at the Mascot Cinema, Westcliff.

BRISTOL

QUARTET BROADCASTS TWO WEEKS LATE

The Ken Redwood Quartet did not broadcast in the "Strictly Instrumental" programme from West Region on March 12 as scheduled. Instead the programme was recorded and was heard on March 28. The Simon D'Avignon Trio will be heard in this series on April 12.

On April 6, Sam Grossman and Frank Abbott will present their bands in a "Dance Date" programme from 10 to 10.45 p.m. Newcomer to the Abbott group is tenor saxist Eddie Jackman.

Harry Gold and his Pieces of Eight and Ken Lewis and his Band are booked for the Avon Hall at the Victoria Rooms, Bristol, on April 24.

Due to open shortly, the rebuilt Colston Hall will feature popular Sunday Concerts presented by Charles Lockyer.

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Secret ballroom opens at Reece's, Liverpool

THIS year, Pat Crowley and his Orchestra from Cork will play their twelfth engagement in the Pavilion Ballroom at the famous North-Corridor, Liverpool. Pat is a reservedly popular with patrons from the entire country, having played in every county.

The line-up is Pat Crowley (pno. leader), Arthur Bernato (vln. acc.), McGinty (trp. banjo, voc), Louis Courtney (drs.), Jack Richford (bass), Bob Lambie (dr.), The Merry Melodians (voc. Rogers (alto), Bill McCarthy (tpt.).

Johnny O'Connell and his Boys are in the Pavilion, Southill, Co. Galway, whilst for the summer, Des Fretwell and his Ork will again hold sway in the mammoth Seapoint ballroom, Southill.

Billy Carter and his Orchestra will continue in the Arcadia Ballroom at the largest East Coast resort of Bray, Co. Wicklow. It is expected that Johnny McMahon and his Orchestra of Limerick will again be playing at the West Coast Hydro Hotel, Killee, Co. Clare.

It is not known at the moment who will replace Phil Murtogh's Orchestra at the queen of Irish Waterford, where for nearly a score of years, Phil reigned supreme in the Hibernia Ballroom. Phil has secured the "plum" job at Butlin's Holiday Camp, Mosney, Co. Meath, where he will have his full orchestra in residence.

PROVINCIAL PARS

CONDOLENCES to noted Northern vocal star Gerry Brereton, whose death occurred in the Theatre Royal prior to the present series featuring Pauline Forbes, is lined up for a series of broadcasts on Radio Eireann next May. She is to have a six-week run in Happy as Harry featuring comedian Harry Bailey.

Rose is breaking into radio in a big way as a telephone installed at his home address. The number is Droichead 2522.

TREVOR BENHAM, after a year in the Police Force, returns to the profession on April 2, when he once again takes over the drum chair with Stan Rogers and his Blue Star Orchestra at the Cartax Ballroom, Oxford.

BENEFIT DANCE for the dependants of the late Benny Nelson, organized by the Hibernia Ballroom and held at the Queen's Rink, West Hartlepool, on January 27, realized £12.

THE TANNER SISTERS appeared on Easter Sunday at the Opera House, Blackpool, for impresario Harold Fielding. Also on the bill were Enzo Toppans and Billy Thorburn.

GEORGE TURNER is to leave the Hayden Powell Band at Bournemouth and to take over the tenor chair with Dick Tenn. He joins Dick on April 2 at Seaburn Hall, Sunderland.

FRANK ARBUTT and his Orchestra are to remain in residence at the Norfolk Hotel, Bournemouth, throughout the forthcoming season.

JIMMY MORMACK, who has played trumpet with Carl Barritau for the past six years, has left the band. After two years with Ced at the Eldorado Ballroom, Leith, Jimmy—whose home is in Glasgow—finds the 46-mile journey a bit a strain.

JACK BARNARD (tpt.) has replaced Joe Dowall in the pit orchestra at the Pavilion Theatre, Glasgow.

JOHN AYTON and his Quartet are playing for Sunday night dancing at Glasgow's "130 Club."

JERRY DAWSON.

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Editor: PAT BRAND

Associate Editor: JACK MARSHALL
ADVERTISEMENT OFFICES:
96, Long Acre, W.C.2.
Telephone: TEMPLE BAR 2468

Advertisement Manager: F. S. PALMER
MANCHESTER OFFICE:
Provincial News Editor: JERRY DAWSON
24, Oxford Road, Manchester 1, Phone: Central 3239

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BECAUSE of increased patronage at Reece's Ballroom, Liverpool, the management have taken the unprecedented step of opening a second floor in the building on Saturday nights. To play in this ballroom, MD Freddy Corbett has brought in his "functions" band, with his third group playing as usual in the grill room.

BRIGHTON BANDS BUSY OVER EASTER HOLIDAY

Music was well to the fore over Easter, with no major changes in the resident bands since our Christmas report. Syd Dean and Leslie Douglass are in musical command at the Regent and Aquarium Ballrooms, respectively. Rick Ames is at the Royal Albion Hotel, Gerry Levy next door at the Adelphi, with Tom Priddy and Bobby Mann continuing as MDs at the Grand and Metropole.

Ken Lyon and his partner, George Murrell have been busy all along the Sussex coast with their radio act in cabaret, as well as providing the music and entertainment in four of Brighton's hotels—the Bedford, the Old Ship, the Desmond and the Clarges.

Oboeist's son dies

The MELODY MAKER offers condolences to oboeist Victor Finlay, brother of vocalist Dave Clurburrow, of the BBC Northern Ireland Light Orchestra, on the death of his infant son on March 1. Victor was previously with the Coventry Hippodrome Orchestra.

RABIN CLICKS AT GREEN'S PLAYHOUSE

"Best business since the end of the war," reports Oscar Rabin after his two weeks' visit to Green's Playhouse, Glasgow.

On the first Saturday a queue of 1,000 would-be dancers encircled the building waiting for admission. Hundreds were turned away. Other nights were correspondingly busy.

"Although we've been coming to Green's about three times a year for the last six years," Oscar told the Melody Maker, "we've never on any previous visit drawn so many dancers. And that despite the close-down of after-noon sessions."

Oscar and Harry Davis found their Glasgow sojourn particularly pleasant in that a number of American sailors, whose ships are docked in the Clyde, introduced themselves as ex-members of U.S. bands the Rabin boys met on their American visit in 1948.

ANOTHER RADIO SERIES FOR NICKY KIDD

Two new variety shows will be heard by Scottish listeners early in April. The first is "Spring Salad," which will take the place of "It's All Yours" and will be first heard on April 2, whilst the second will be titled "On The Sunny Side."

This title comes from the signature tune of Nicky Kidd (brother of vocalist Dave Kidd and Mae Cooper), who will be featured in the show in songs at the piano.

Feminine vocal element will be provided by a recent Scottish discovery, Sheila Crawford.

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