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JANUARY 21, 1956

EVERY FRIDAY—6d.

## EDDIE CALVERT WILL PLAY AT THE STARS' BALL

### HEATH BAND OPENING AT CARNEGIE

TED HEATH and his Music are definitely set to make their American debut with a concert at New York's Carnegie Hall.

Ted told the MELODY MAKER: "The concert will take place on March 28 or 29—at the beginning of our tour."

"We then travel 1,600 miles to San Antonio, Texas, for the second of the string of dates that will take us through 15 states."

"Nat 'King' Cole, June Christy and the Four Freshmen will be touring as featured attractions with the band, but I will not be taking my own vocalists out there."

"I am, however, taking along arranger Johnny Keating in appreciation of the work he has put in for the band."

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ON Friday, January 27, Eddie Calvert will take up his Golden Trumpet at the Royal Albert Hall, and play to what may well be the most star-studded audience of his career. He will be playing at the MELODY MAKER's great "Night Out With The Stars" Ball, and his appearance there will undoubtedly prove to be the climax of an event that will go down in Show Business history.

It is the night when every available notability will be present to dance to the music of Joe Loss and his Orchestra and singers from 6.30 p.m. until midnight.

And the night when the Grand Finalists will be chosen from the 3,000 entrants to the MELODY MAKER's nationwide search for up-and-coming vocal talent.

#### Climax

The climax to this event will be when Palladium and Columbia Records star Ruby Murray steps up to present the awards to the man and girl selected as the winners by panels of famous personalities in the field of radio, records, Variety and television.

Peter Millen will be comparing the preliminary rounds, when contestants

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### Lionel Hampton comes to Paris

From Henry Kahn

PARIS, Wednesday. — Lionel Hampton and his 26 musicians arrived by plane in Paris on Monday. They are to tour France, Germany, Switzerland, Austria and Spain.

They were met at the airport by Claude Luter, news photographers and a mob of fans.

Before opening at the Olympia yesterday (Thursday) for a three-week stay, Hampton made a round of the Paris clubs.

Hampton sidemen new to

Europe include Eddie Preston (tpt.), Fats Morris (trb.), Curtis Lowe (bari.), Ric Bower (alto), Dave Gonzales (tpt.), Oscar Dennard (pno.) and vocalist Laura Pierre.

Among familiar faces were Eddie Chambliss (trb.), Billy Brooks (tpt.), Wallace Mackie (gtr.) and Al Hayes (trb.).

Before leaving America Hampton was told by Joe Glaser that the State Department was keen that he take his band to Russia.

Said Lionel: "I'd like to go."

## Spotlight on Tin Pan Alley in new TV series

TIN PAN ALLEY will get its own "plug" in a new series starting on BBC-TV on February 6.

A BBC spokesman told the MM: "The idea of the show is to present the leading music news and gossip of British publishing houses, together with personalities, interviews and song revivals."

### RAISE TV RATES OR ELSE— MU WARNING

THE Musicians' Union has rejected an offer of new rates for television shows made by the BBC in November.

General secretary of the MU, Hardie Ratcliffe, told the MELODY MAKER that the new proposals were "not acceptable."

He said the BBC were first approached 18 months ago and a number of meetings ended in deadlock. Following an agreement with ITV, the Union had been trying to get the BBC rates in line with those paid by their commercial rivals.

The London branch of the MU has asked the executive to tell the BBC that if agreement is not reached members will be withdrawn from all BBC-TV on January 31.

### Pete Bray touring with French band

Drummer Pete Bray, who quit the Johnnie Gray band after two years, has left London for Paris to join the large French group led by Jacques Hellan.

On Tuesday, Pete was scheduled to leave with the band on a two-month tour of one-night-stands throughout Europe and North Africa.

### Dankworth to Kenton

Altoist Rex Rutledge, who left the Johnny Dankworth Orchestra in November, has joined Roy Kenton at the Ritz Ballroom, Kingsbury. He replaces Gordon Severn, who is forming a group at Liverpool's Grafton Rooms.

## Tausky to conduct 83 Northern men

THE BBC Northern Orchestra (53 strong) and the BBC Northern Variety Orchestra (30 strong) will join forces on Tuesday and again on January 31 to present two programmes dedicated to the music of George Gershwin, with the title "I Got Rhythm."

Villem Tausky will conduct the combined orchestras from the original Gershwin scores. In parts the augmented NVO will as usual be conducted by Alyn Ainsworth.

#### Semprini solo

Semprini will be solo pianist, singers will be Carole Carr and Edmund Hockridge, and among the works to be played are "Rhapsody In Blue," "The Second Rhapsody," "I Got Rhythm," "An American In Paris" and "Porgy And Bess."

Each of the programmes will be heard in the Northern Home Service at 7.30 p.m.

## WEEKLY TV SHOW FOR ALMA COGAN

ALMA COGAN, currently starring in "Aladdin" at Chiswick Empire, gets her own weekly show on BBC-TV on February 14.

### Jazz experiment at Cambridge

Tito Burns Productions, Ltd., present something new for British jazz fans when the Cambridge jazz festival week opens on Monday.

Tito has hired the New Theatre, Cambridge, and will present twice nightly shows by top traditional and modern groups throughout the week.

The featured bands are those of Ken Colyer (Monday), Rita Reys (Tuesday) with Tito as guest star, Alex Welsh (Wednesday), Tommy Whittle (Thursday), Freddie Randall (Friday) and Tubby Hayes (Saturday).

Terence Stallard's S and D Productions has been taken over by Tito Burns Productions. Stallard has joined Tito as general booking manager.

### LIZ WEBB SIGNED

Lizbeth Webb has been signed to star in "Jubilee" a new period musical which starts rehearsals early next month.

## Two-way jazz deal

A NEW outlet in Britain for the American Mercury and EmArcy labels is provided by a long-term contract between Mercury Records and the Pye-Nixa group.

The previous arrangement between Mercury and Oriole Records has ended.

#### Next month

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Back Page, Col. 3



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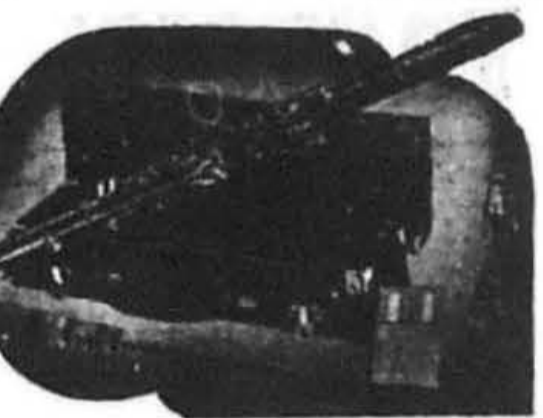
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**The 'shady' ladies**



Three smart girls in harmony—the newly formed vocal trio *The Three Shades*. L-r: One-time *Kordite* blonde Ella Lightfoot, Rosemary Woodgate (redhead) and brunette Mary Hasmall, currently at the Met., Edgware Road.

# LEADERS CALL FOR MU PROBE AFTER BAN

**BRADFORD** leaders Bert Bentley and Peter Baynes are carrying on their crusade against the local Musicians' Union branch which barred them from appearing opposite name bands.

The branch said last week that action against Bentley's Astorians and the Cameo Club Band, led by Baynes—for employment of non-union musicians—had been threatened for years, and added:

"Now we are going to enforce it." In reply, Bentley has called for an immediate inquiry into the running of the Bradford branch, and has told the MM: "I am determined not to join the Union while there is discrimination going on."

**A member?**

Peter Baynes claims that the Union permitted tenor saxist Colin Freear, a non-member, to play with the Arthur Jackson Band opposite Victor Silvester's Orchestra on the night following one of the bannings, and said: "I think the whole thing wants reviewing."

Jackson refused to comment. Bradford branch secretary, band-leader Hayden Robinson, says Freear is Union member. Freear clears up the mystery by saying: "I have never been a member and never will. After the dance I left the Arthur Jackson Band and joined the Cameo Club group."

## Missing MD: new group

**LEEDS** leader Lestino—Len Marsh—who disappeared from his relief group post at the Majestic Ballroom three weeks ago, has not been traced, and his group has been replaced by a quartet fronted by guitarist Bill Shearer.

Lestino's quartet—which was employed directly by him—worked out their notice on Saturday.

The new line-up is completed by Harold Hyman (pno.), Gordon Clayton (bass) and George Goodier (dr.).

Meanwhile, resident leader at the ballroom, Sid Wilmott has replaced pianist Laurie Holloway with Jimmy Stewart. Holloway joins Les Moss at Sheffield.

## EIRE BAND GETS U.S. CLUB DATES

Dublin leader Johnnie Butler, who leaves for the States with his band and "Miss United Ireland" in March to lead the St. Patrick's Day procession in New York, will play at several clubs there.

He appears at the Garryowen Ballroom on Broadway, in Jersey City, and the Country Club, Washington, DC.

Bill Fuller is negotiating for the purchase of the Garryowen and hopes to push the deal through before Johnnie arrives.

## Les Bayliss moves to Astoria

Les Bayliss and his nine-piece orchestra open at the Astoria, Hyde, near Manchester, on Wednesday. They succeed Alf Lee and the New Astorians.

Saxist-vocalist-violinist Les led his own group at the Pier Pavilion, Teignmouth, last summer, and has since been featured with Phil Moss at the Ritz, Manchester, where he will be replaced by Nat Whitworth (tnr.).

# Scots jazzman to join Turk Murphy

**CLARINETTIST** Ian Arnott, who left Edinburgh for Canada six months ago, is joining the American traditional group led by West Coast trombonist Turk Murphy.

Ian, a protégé of Sandy Brown, has been playing in Toronto with Stu Eaton's Jazz Band, which includes three former members of

the Sandy Brown group from Edinburgh—Stu Eaton (tpt.), Archie Sinclair (tmb.) and Al Imry (banjo).

Murphy heard the band in Toronto and was so impressed with Ian that he telephoned him from Pennsylvania two days later with the offer of the job.

Before leaving Scotland, Ian worked with the Kenny Jack Jazz Band, the Ayrshire Jazz Band, and Bob Craig's group. Three months ago he was in Chicago, where he sat in with trumpeter Mugsy Spanier.

He hopes to join Murphy within the next week or two.

## NEWS BOX

**TEDDY BOYS** start in the music business on Sunday when the Kyrle Hall Young Edwardians open their own modern club at the hall in Sheep Street, Birmingham, to raise money for new sports equipment.

The Maurice Fifer Quintet—resident unit at the city's Swing Shift—will play at the weekly Sunday sessions.

**HULL**—The Crescent City Jazz Band has moved from the Abercrombie Hotel to new premises in Baker Street.

**WILTSHIRE**—Tonight (Friday) the Ice Box Modern Jazz Club reopens at the Spirit Vaults, Chippenham. Ronnie Scott is guest artist.

**PORTSMOUTH**—The Royal Navy came to the rescue of the Tanner Sisters last week, when the girls agreed to a lunch-time show aboard H.M.S. Fleetwood, but were without an accompanist.

Royal Marine bandsman John Spence, 19, filled the breach on piano and played so well that the singers told him: "Come and see us when you're demobbed."

**SOUTHAMPTON**—Southampton Rhythm Club has moved to the Portwood Hotel.

**WENT**—The Blue Dolphin Dance Orchestra has signed for the summer season at Sellage Dance Hall. . . . Pianist Vic Rawlings and his band have secured the summer resident stint at the Marine Hotel, Tankerton.

**LIVERPOOL**—Jack Schiller Quartet will soon complete its first year at the Park Ballroom, Birkenhead.

**Jerry Dawson**

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## WHO'S WHERE

- (Week commencing January 22)
- Rennie ALDRICH and Squadnaires**  
Friday: Pump Room, Bath  
Saturday: Windmill Club, Rush-ton
- Visi ASH Quartet**  
Sunday: Ardwick Hippodrome, Manchester  
Wednesday: South-West Essex Technical College, Walthamstow  
Friday: Canterbury Arms, Kib-burn
- Grace COLE and All-Girl Orchestra**  
Sunday: Palace, Reading  
Friday: South Emsall  
Saturday: Arden Ballroom, Bed-  
worth
- Ken COLYER and Band**  
Sunday: Cook's Ferry Inn, Ed-monton  
Monday: Cambridge  
Tuesday: Luton  
Wednesday: Walthamstow  
Friday: Farnham  
Saturday: Mack's, Oxford Street
- Johnny DANKWORTH and Orchestra**  
Sunday: Castle Cinema, Merthyr Tydfil  
Friday: Victoria Hall, Halifax  
Saturday: Palais, Lowestoft
- Eric DELANEY and Band**  
Sunday: De Montfort Hall, Leicester  
Friday: Queen's Hall, Burslem  
Saturday: Festival Hall, East Kirkby
- Nat GONELLA**  
Sunday: Jazz Club Wood Green  
Week: Palace, Chelsea
- Tubby HAYES and Orchestra**  
Sunday: Hippodrome, Manchester  
Monday: Newark  
Saturday: New Theatre, Cam-  
bridge
- KENTONES**  
Week: Theatre Royal, Portsmouth
- The KIRCHIN Band**  
Sunday: Hippodrome, Coventry  
Wednesday: Borough Hall, Staf-  
ford  
Thursday: City Hall, Hull  
Friday: Palais, Stockton  
Saturday: Unity Hall, Wakefield
- Harry LEADER and Orchestra**  
Sunday: Redcar  
Week: Green's, Glasgow
- Bobby MICKLEBURGH and Band**  
Sunday: Hereford  
Tuesday: Cheltenham  
Saturday: Derby
- Malcolm MITCHELL and Orchestra**  
Tuesday: Liverpool, W.C.2  
Wednesday: Lewton  
Saturday: Bridlington
- Mick MULLIGAN and Band**  
Sunday: Malvern  
Thursday: Padgate

**Jazz-classics talks start at Brighton**

A series of 12 weekly lectures comparing jazz with the classics started at the Friends' Centre, Brighton, on Monday.

Given by Jasper Rooper, Oxford University lecturer, they start with present-day music and will work back to the 19th Century.

Playing mostly in San Francisco, the Murphy outfit has recently made extensive tours throughout the States and Canada.

## EIGHT BANDS FOR TRAD CONTEST

**EIGHT** bands have already entered for the second Scottish traditional jazz band championship at St. Andrew's Hall, Glasgow, on March 18.

The show, organised by the Evening News and Daily Record, is in aid of Erskine Hospital for Limbless Ex-Servicemen.

Competing groups are: The Grove Nichol Orchestra (Paisley), the Vintage Jazz Band (Glasgow), Jim McHarg's Jazzmen (Glasgow), the Eagle Jazz Band (Glasgow), the Crescent City Jazz Band (Edinburgh), Bob Craig's Jazz Band (Edinburgh), Charlie McNair's Jazz Band (Edinburgh), and Peter Davenport's Jazz Band (Edinburgh).

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PART TWO OF

# BG and I



IN 1933, I'm pretty sure that Benny Goodman's musical tastes were those of a jazzman who was beaten and discouraged by the commercial life then prevailing at American radio stations, and the complete lack of appreciation anywhere for the great improvising jazz artist.

Benny was comparatively out of touch, in those days, with what was happening in the Harlem world; and he had very little use for the type of music that was represented, let us say, by the Casa Loma Orchestra, the various Dorsey combinations, and so on.

Because of a girl-friend that he had at that time, Benny occasionally went to places like the Central Park Casino for dancing, because this girl was crazy about Eddy Duchin's band. Needless to say, Benny didn't like that music at all; but he felt that there was just no point, in trying to play the kind of music that he had been brought up with.

Chicago tastes were very, very different, I guess, from New York tastes, and there wasn't really the opportunity in New York to get around to places equivalent to the South Side, as there had been in Chicago.

In general, Benny had the attitude of a fairly slick professional musician, one who had lost hope and interest in jazz.

Then, about a couple of months after Teddy Wilson came to New York, Benny met Teddy.

Teddy had come to New York under, I guess, rather amusing circumstances. I used to listen to the radio late at night, and one night I tuned in to the broadcast of a band that was playing at the Grand Terrace in Chicago. I heard some piano playing that just knocked me right out of my seat. Earl Hines' band was on vacation, and this other band—I don't even remember its name now—was playing there.



I found out, soon enough, that the pianist's name was Theodore Wilson.

At that time, I was very much interested in Benny Carter's band in New York, and Benny had a rather stiff piano player. I talked to Benny, and he said he had known Teddy Wilson. The question was how to bring Teddy to New York. Well, I was doing a bit of "angeling" for the Carter band, so I provided the dough for Benny to go out to Chicago and bring Teddy back.

Teddy got here just in time for the first of Benny Carter's record dates for English Columbia, in mid-October, 1933. You can imagine the



MARIE BRYANT

—Britain remembers her for her recording of "Tomato"—made when she was appearing here as a singer; Hammond remembers her as the captain of a sizzling chorus line in Los Angeles.

impression he made on me, hearing him in person—because Teddy was a revolutionary pianist for the early 30s.

The first few record dates for Benny Carter and with small groups such as the Chocolate Dandies, helped Teddy to eat during those first few months in New York. At some time or other, I played some of these records to Benny Goodman. He was, as I recall, fairly interested; but the first time I was able to get Benny and Teddy together on a record session was in 1934.

By this time, I had made all the contracted sides for English Columbia and had a new affiliation as recording director for Irving Mills. Mills had an agreement with American Columbia to record in their studios and lease the masters to them. On one of these sessions, a fairly memorable one, Benny had Teddy on piano and they made a great record of "Moon Glow."

Benny and Teddy hit it off, musically, right from the start.

Actually it was not until about a year after the "Moon Glow" session that the Benny Goodman Trio first got together at Mildred Bailey's house. (On that occasion, it was Carl Bellinger, not Gene Krupa, on drums.) Of course, that led to the first Goodman Trio session in the summer of 1935, and subsequently to Teddy's being hired to go on tour with the Trio as an adjunct to the orchestra.



Some months after that, Lionel was added to make it a quartet. Lionel Hampton was somebody I happened to hear at the Paradise Café in Los Angeles. That was in 1936, I thought Lionel was reasonably spectacular. The Paradise was a terrible joint, but I remember there was a wonderful four-girl chorus line, of which Marie Bryant was captain.

It was during Benny's second engagement at the Palomar that we went to hear Lionel. By this time, the precedent had been set and it was considered possible to add another Negro musician, in the capacity of special, added attraction and not as a regular member of the orchestra. That was how Lionel came to join, and, of course, he remained with Benny until 1940.

● NEXT WEEK: Goodman the trumpeter, Goodman blows tenor—and a meeting with Charlie Christian.

## Those swinging young men



... on that jazzy trapeze!

CRAZY, man! has been the jazz fans' cry ever since the war; now the craziest jazz act ever has turned up in Paris from that craziest of cities, Las Vegas.

But I mean crazy in the literal sense, and even the name of the act—the Goofers—bears me out.

What is the act? A group of musicians turned acrobats, jazzmen who blow their horns standing upside down, hurtling across the stage on flying trapezes, and so on.

All the men are ex-Louis Prima musicians—Jack Holliday (pno.), Tom Terry (bass), Jimmy Dell (tmb.), Frank Nichols (tpt.) and Jimmy Vincent (dms.). Some played with Tony Pastor, Art Mooney and Charlie Spivack. They still play not—although they admit that inversion of the person does not necessarily improve the music. Equally, they insist, it does not necessarily hurt it.

The crowds at the Lido, on Paris's Champs Elyées, love the act. Especially when Tom Terry (above) and Jimmy Dell (left) get swinging—on that trapeze. "As jazz musicians," Jack Holliday told me, "we decided to form an act that would give the public something visual as well as aural. We tried out one or two gags, including a trapeze—then, one day, when Terry was fooling around up there, someone handed up his bass and he began to play."—Henry Kahn.



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# JAZZ DISCS

REVIEWED BY SINCLAIR TRAILL

MAX JONES  
and PETER  
LESLIE



**RAY FOXLEY TRIO**  
Hampstead Munch (b); Kathryn Armada (a).  
(Tempo A118)  
**RAY FOXLEY TRIO (EP)**  
Heliotrope Bouquet (e); If I Could Be With You (f); Aunt Mazar's Blues (c); Frog-More Rag (d).  
(Tempo EXA24)  
(a) (Vogue 164), (b) (do. 155), (c) (do. 156), (d) (do. 157), (e) (do. 158), (f) (do. 159)—Foxley (pno.); Brian Parker (bass); Colin Bowden (drs.), 9/6/55, London.

SIX pleasant sides from one of our more talented traditional jazz pianists. Although Foxley has yet to form a style of his own, he has evidently listened closely to records and has the ability to assimilate much from the masters. He plays the "Morton" style very well, and although Jelly Roll's delicate shadings are missing, Foxley nevertheless gives a sensitive performance of "Frog-More."  
I also like his competent "Heliotrope Bouquet." This beautiful old Joplin number is one of my favourite rags, and Foxley's playing of it is extremely capable and responsive. On the other two tunes on the EP, Foxley switches to his adaptation of the "stride" piano style. His left-hand work could be both stronger and neater, but his version of "If I Could Be With You" has much to commend it. He tackles his own two compositions on the 78 rpm with great confidence; but neither quite comes off, for neither tune seems harmonically strong enough to hold the interest.—S.T.

**FATS WALLER (LP)**  
E Flat Blues (a); Alligator Crawl (a); Zonky (a); Crazy 'Bout My Baby (b); The Spider And The Fly (b); After You've Gone (b); Tea For Two (b); You're The Top (a); Blue Turning Grey Over You (a); Russian Fantasy (a); Hallelujah (a); Do Me A Favour (a); California (a); I've Got A Feeling I'm Falling (a); My Fate Is In Your Hands (a); Ain't Misbehavin' (a); Poor Butterfly (c); St. Louis Blues (c).  
(HMV CLY1042)  
(a) — Waller (pno. and voc.), 11/3/55, New York.  
(b) — Waller (pno. and voc.); John "Bugs" Hamilton (tpt.); Gene Sedric (clt. and tr.); Cedric Wallace (bass); John Smith (str.); Slick Jones (drs.), 2/8/39, New York.  
(c) — Waller (pno. and voc.), 2-8-39, New York.

THIS is the second issue of the hitherto unpublished recordings of Fats, and it makes a very fitting companion piece to HMV CLP1035, recorded on the same dates.  
Much of this 12-inch LP is given to solo piano, and Waller does not waste a centimetre of space. "Zonky" receives a tremendous two-handed assault, and such old favourites as "Alligator Crawl" and "Blue Turning Grey" are re-made with fresh variations. "Hallelujah" really swings on the beat, and Waller parades the "best left hand in Harlem" on "Fee in I'm Fallin'" and "Do Me A Favour."  
"St. Louis" shows off a reflective Waller, and must be counted as one of his best piano arrangements; "Misbehavin'" contains a hilarious vocal; "Russian Fantasy" again shows off his method of accentuating the off-beat to great effect.  
The band sides are all very good. "Crazy," taken at tremendous tempo, really does swing like crazy, with the fine rhythm section giving wonderful support to Waller's piano. "Spider" is pretty hilarious and "After You've Gone" is another real swinger, with some splendid trumpet by Bugs Hamilton.—S.T.

**BENNY GOODMAN AND HIS ORCHESTRA (EP)**  
Swingtime In The Rockies (a); Sugarfoot Stomp (b); Changes (c); Big John's Special (d).  
(HMV JEG8142)  
(a) (Am. Victor 102217)—15/6/36, New York. (b) (Am. Victor 09579)—7/7/37, Hollywood. (c) (Am. Victor 09809)—6/9/37, Hollywood. (d) (Am. Victor 023508)—28 3 38, New York.

I BOUGHT all four of these titles before the war—only to discard them from my collection when I learned enough sense (as I thought) to "see through" blatant swing music. I was wrong. Swing they may be—but they are better than a lot of the so-called jazz of 20 years later. The reed section's control of dynamics is wonderful; the precision and attack of the brass most enviable. And if the band lacks the relaxed swing of contemporary coloured groups, it achieves a nice, tight beat just the same.  
The first track on each side sounds dated, of course—but the other two (both arranged by Fletcher Henderson) stand up very well, particularly the terrific "Big John" by brother Horace. Both these last titles will surprise you with the heat of Harry James's trumpet playing.

**FATS WALLER AND HIS RHYTHM (EP)**  
Ain't Misbehavin' (d); Blue Turning Grey Over You (b); Moppin' And Boppin' (c); Honeysuckle Rose (a).  
(HMV JEG8145)  
(a) (Am. Victor 7755)—Waller (pno.); Gene Sedric (tr., clt.); Herman Autrey (tpt.); Albert Casey (str.); Charles Turner (bass); Slick Jones (drs. vibes), 9/4/37, New York.  
(b) (do. 10651)—same personnel, 9/6/37, New York.  
(c) (do. 6215) (d) (do. 6216)—Waller (pno., vocal); Gene Porter (tr., clt.); Benny Carter (tpt.); Alton Meers (tmb.); Irving Ashby (str.); Siam Stewart (bass); Zutty Singleton (drs.), 22/1/43, Hollywood.

RECORDED with an interval of nearly six years between them, these titles show that the irrepressible Fats—in addition to his great pianistic abilities—a jazz composer of note. All four tunes here are his; all four are good ones.  
"Blue Turning Grey" and "Honeysuckle" were originally issued here as 12-inch discs and they have been "tailored" a trifle to fit this EP—but the cutting, which occurs at the end of each tune, is not too drastic and does not over-annoy. Waller plays some of the best piano of his career on "Blue Turning Grey"; he swings tremendously, accentuating the off-beat, as he takes a chorus in the bass register before switching his attention to the treble for one of his hottest solos.  
"Honeysuckle" receives buoyant treatment. Fats plays two inimitable solos—the second, complete with whipped triplet phrases, being a winner. Slick Jones plays one of his rare solos on vibes here, and both Cedric and Casey make good use of their allotted space.  
The other two titles were made as part of the soundtrack of the film, *Stormy Weather*, although unfortunately "Moppin'" was never used. It contains much splendid drumming by Zutty Singleton; a fine trumpet chorus from Carter; and a spirited ride-out that fairly lifts you out of your seat! "Ain't Misbehavin'," one of Waller's best tunes, has a lovely piano solo in medium swing tempo, plus the only vocal on this set. Drummers (and, in fact, all those interested in

rhythm) will do well to take note of the wonderfully sympathetic duet between drums and piano. Taken at double tempo, it is rock-solid.—S.T.  
★  
**PETE JOHNSON**  
Climbin' And Screamin' (e); Let 'Em Jump (g); Re-Pete Blues (b); B and O Blues (c); Shuffle Boogie (a); Pete's Blues (f); How Long, How Long (Leroy Carr, J. M. Williams) (d); Buss Robinson Blues (b). (All Johnson except where otherwise stated).  
(London LP AL3549)  
(a) (Am. Solo Art R121), (b) (do. R124), (c) (do. R125), (d) (do. R126), (e) (do. R127), (f) (do. R129), (g) (do. R130), (h) (do. R131)—Johnson (pno.), 16/4-39, New York.

SO many LPs of blues, boogie and ragtime pianists have been issued since Long-Play came to Britain that one might think there could be few valuable "historic" items left. Such is not the case, though.  
This excellent Pete Johnson set, already included in our Christmas selection of outstanding 1955 releases, is very well worth having. It is not ancient music, as jazz goes, but is almost the oldest and rarest of Johnson's recorded music, and ranks with his best.  
Dan Qualey, the onetime bartender who recorded Ammons, Johnson, Lewis, Yancey, Lotton and Hodes for his own Solo Art label, knew all that was needed in the recording of blues men. The material here is convincing, reasonably varied blues, very nicely recorded for the time.  
I notice more "meat" on my Solo Art 78 of "B and O" / "Buss Robinson" than there is on the LP release, but this plays well enough for any but high-fidelity fanatics, few of whom (in my experience) seem to appreciate blues, anyway. Both the titles I already had sound like the same masters.  
These were Johnson's first solo recordings. He produced six distinct pieces (all unmistakable Pete Johnson blues) and two repeats. Many passages resemble what we have heard from him since, and—in the case of "Climbin' And Screamin'"—what he had previously recorded, since this is a solo variation of the "Roll 'Em Pete" he played with Joe Turner.  
"Let 'Em Jump" is again a similar thing, another exercise on the same insistent bass figure. Both of them are bright, cleanly-played solos containing some most dynamic treble work.  
"Re-Pete" gives us second thoughts on "Pete's Blues," a slower Johnson effort which builds up extremely well over five choruses of gripping, fundamental blues. The slow-medium "B and O" are full of characteristically tuneful right-hand phrases; the latter, featuring a traditional walking bass, is very spirited and percussive playing.  
"How Long," taken a good deal faster than Yancey plays it, loses something of its innate quality in a Johnson transformation which sounds faintly Wallerish in style. Completing the set is "Shuffle Boogie," a long and forceful series of variations over Pine Top's famous bass.  
All these titles were released on Solo Art years ago. With the exception of the two "second thoughts," there is nothing too

repetitious about the music. It is blues piano with a pronounced beat, a fair level of imagination and the stamp of an authentic personality.—M. J.  
★  
**JONAH JONES SEXTET (LP)**  
Beale Street Blues (a); Sheik of Araby (vocal by Jonah Jones) (a); Down By The Riverside (vocal by Jonah Jones) (a); European Blues (a); You're The Cream In My Coffee (b); Wrap Your Troubles In Dreams (vocal by Jonah Jones) (b); J.J. Special; Stars Fell On Alabama (b).  
(London Jazz Series LZ-N14003)  
(a) Bethlehem DEL181, Jonah Jones (tpt.); Vic Dickenson (tmb.); Edmond Hall (clt.); George Clark (tr.); "Pops" Foster (bass); Osie Johnson (drs.); Ken Kersey (pno.). (b) Bethlehem DB182, Personnel same as (a) except Urbie Green and Milt Minten replace Dickenson and Foster. Probably 1954, New York.

THIS is a kind of mainstream jazz with modern overtones, and would perhaps have been a greater success if Jonah had not swapped horses in midstream. Side One, with Vic Dickenson blowing away like nobody's business both in ensemble and solo, really goes; but the switch of trombones does not improve the reverse in any way at all.  
I find Urbie Green quite pleasant to listen to. He plays with taste and technique, but at present he hasn't got the swing to cope with either Jonah Jones or Edmond Hall as sidemen. He is probably more at home in a big band, such as the Herman group, whence he graduated, for he does not sound at home playing with such a group as this.  
The record opens with one of the best tracks of the lot. This is a fine version of "Beale Street," with some most relaxed trumpet from Jones, a rousing trombone chorus, some nice piano, and a really swinging ensemble for a climax.  
"Sheik" was never a favourite tune of mine, and this version has most of the old corn still attached, with its vocal by

Jonah, plus repeat line from the band. There is, however, a good chase-chorus between clarinet and trombone and a humorous, free-blowing solo from Jones.  
"Riverside" sounds unlikely material for a band of this description, but except for a not-too-good vocal, it turns out to be a very fine track. Taken at medium tempo, the number sounds very relaxed, and both Hall, in low register, and Jones contribute worthwhile solos. Dickenson's trombone chorus is full of good humour as he attacks the number with abandon.  
The last track on this side is an original by Jonah who opens and closes the proceedings. His last open chorus is played with splendid attack, and he receives wonderful assistance from Osie Johnson and Foster. Kersey contributes a neat solo, and Dickenson again shows off his wry humour with a dry-sounding chorus.  
"You're The Cream" is taken at smooth tempo with a good opening muted solo from Jonah, nicely backed by drums and bass. Clark sounds out of his element here, while Green plays a pretty but rather ineffectual chorus. He plays much better on "Troubles," which again carries some good muted horn from the leader.  
The other two tracks—except for the rhythm, which remains excellent—are not up to standard. "J.J." is an up-tempo showcase for Jones and Green, who show off their technique but little else. "Alabama" is all Jonah. It is a pretty tune, but I have heard him play much better than this.  
A very praiseworthy record, with more bright patches than dull ones.—S.T.



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Swingtime In The Rockies (a); Sugarfoot Stomp (b); Changes (c); Big John's Special (d).  
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(a) (Am. Victor 102217)—15/6/36, New York. (b) (Am. Victor 09579)—7/7/37, Hollywood. (c) (Am. Victor 09809)—6/9/37, Hollywood. (d) (Am. Victor 023508)—28 3 38, New York.

# Giants of Jazz - - - No. 11



A fragment of Jelly Roll's own handwriting.

# JELLY ROLL Morton

**I**n bestowing the title "Giant Of Jazz" upon a musician, it seems fitting that the writer should state his conception of the art, even if in very loose terms.

To me, jazz is that popular music which apparently had most of its roots and early development in New Orleans, and which, even though improved and expanded, has not lost the essential elements which distinguished it when it was named "jazz music." It is within the general framework of this definition that Jelly Roll Morton stands out as a veritable Giant of Jazz.

Ferdinand Joseph Morton was born in New Orleans on September 20, 1885, so it appears that he and jazz were growing up at the same time and in the same place. Born in a musical family, young Ferd early became proficient on the guitar and piano, on which he received some formal instruction.

He became familiar with popular and classical music at home, while at his godmother's he came under the influence of crude blues and honky tonk music. Seemingly he absorbed them all.

By the time he was 12 or 14 years old, he could play popular music, ragtime, the blues and honky tonk music, and by the time he was 17 he could play well enough to begin earning his living with his music.

To meet the competition of fast-playing ragtime players in his new environment, Morton decided that by using a slower tempo he could play more notes to the measure, thus giving the music a "very good flavour." With his knowledge of the blues and Spanish rhythm, he was able to develop a new style, which, though syncopated, was a departure from ragtime.

### Manifest genius

From then on Morton's genius manifested itself. He learned with ease anything he heard and proceeded to embellish it with his own ideas.

Also, about that time, he began composing numbers like "Alabama Bound," "Jelly Roll Blues," "New Orleans Blues," and "King Porter Stomp."

By 1907, Morton had an extensive musical stock in trade, a backlog of popular, ragtime, blues and honky tonk numbers, which he could play in their original form and also in his own style. He knew practically all the New Orleans pioneer jazzmen of the early 1900s, and was familiar with their work.

From about 1907 Morton did a great deal of travelling: north to Chicago, St. Louis and Memphis; west to Texas from Dallas to El Paso; further west to the Pacific Coast.

He moved from Chicago in 1917 to the West Coast, and stayed there for five years.

Jelly Roll's return to Chicago was one of the most important moves in his life, for he was soon making piano rolls and records, and such jazz classics as "Wolverine Blues," "Mr. Jelly Lord," "The Pearls," "Kansas City Stomps," "King Porter Stomp," and many others, began to appear in published form.

Between recording dates he was touring with his band. During the years 1923 to 1930, Morton made nearly 150 recordings, mostly of his own compositions, which appeared on many labels.

### A monument

His work with Victor alone, beginning in 1926, entitles him to distinction in the jazz world. His band, trio and piano solo recordings with this company remain a monument to Ferdinand Morton's outstanding ability as a pianist, composer, arranger and leader, and his outfit merited the billing as Victor's No. 1 Hot Band.

After more than a quarter of a century, these records still convey the impression of spontaneity and freshness. They are a source of continuing pleasure for lovers of real jazz and an inspiration to a multitude of ambitious young musicians seeking to play the music.

Although there were constant changes in the personnel, the quality of the recordings remained high.

The piano solos are good examples of advanced ragtime jazz playing, with both hands working in harmony, and with a full bass. Jelly Roll's left hand never shirked, as he believed

great depression of the 1930s was largely to blame, but there were other reasons which had nothing to do with his music.

### The Lomax discs

For several years Morton did nothing of importance musically. In 1935 he came to Washington to manage a night club that was doomed to failure, and after three years he returned to New York. However, the stay in Washington was not a total loss: the Library of Congress recordings were made, thanks to Mr. Alan Lomax; four piano solos were recorded in a commercial studio, later issued on the Jazzman label; and the Tempo-Music Publishing Company was formed to protect and exploit Morton's numbers.

The Lomax sessions, started as a casual undertaking, expanded, and the Library found itself with well over 100 recordings about early jazzmen and their music in New Orleans. Old New Orleans days were far in the past, but Morton brought them back as he played the piano and reminisced on those summery days in 1938, recalling and recording a fabulous era in American music. Who else could have done the job so well?

Back in New York as 1938 ended, Morton found conditions still very tough. He assembled bands, but continually lost men when promised work didn't materialise, and he did no recording until September, 1939, when Victor decided to issue some sides when the book Jazz-

men was due for publication. Eight sides were recorded by Jelly Roll Morton and his New Orleans Jazzmen. In spite of nine years' absence and not too good health, the old master had not lost his skill; the records were excellent, and were received with acclaim.

On his own numbers, "Winin' Boy Blues," "Buddy Bolden's Blues" and "Don't You Leave Me Here," Morton surprised with his vocals, giving a very creditable performance as a blues singer.

Morton's "New Orleans Memories Album," consisting of ten piano numbers, five with vocals, was recorded for General Records in December, 1939. For these sides also, Jelly drew on the old days for inspiration, and brought into the commercial field more polished versions of some of the Library discs.

### The last records

Jelly Roll later recorded 12 small band sides for General, which were aimed at the "juke box" trade, but they missed the mark. These were the last recordings Ferd Morton ever made. Morton continued to struggle in New York until November, 1940, when he was forced to give up. Adverse conditions had become too great for him. His health worsened steadily, and he went to California, thinking the climate would help him, but he died on July 10, 1941.

Morton's untimely death at the age of 56 removed from the jazz scene a unique character. He came closer to symbolising the jazz era than any other man. His active participation in the progress of the art covered a period of nearly 40 years, and his contributions to the form were many and lasting.

## NICK

—CONCLUDING THE NICHOLAS STORY

**W**hen Albert Nicholas ended his long run with the Armstrong-Russell orchestra in 1939, he spent eight months (rather appropriately) at Nick's, then moved to the Village Vanguard as one of the Zutty Singleton Trio—with Eddie Heywood on piano.

Nineteen-forty saw him with Bobby Barnett's band at Café Society Uptown, and working off and on with John Kirby ("The smoothest small group in the world").

The following year, with the USA in the war, Nicholas gave up music. For four years he worked at other things—among them a subway guard—and returned to the clarinet late in '45 with Art Hodes at the Stuyvesant. The next March he joined Kid Ory's Creole Band in Hollywood, playing alongside Ory and Mutt Carey.

Almost his last engagement before coming to France in 1953 was for six weeks with Rex Stewart ("Rex has some tough lips, man") at the Savoy, Boston.

Now Nicholas plans to go home, in the summer. "But," he says, "I'd like to come back and buy a place of my own outside Paris."

"Over here, it's what you're putting down that counts. In the States it's different. It's what they write about you. They can make a man overnight. Here, they like you and they respect human dignity. I ain't worried. I'm not trying to prove nothing. All I want's a good reed, I'm happy."

My children? They're musical, yes. One plays piano, and one boy plays clarinet. I wouldn't encourage them to take it up; I had it rough enough. Then, with a small Nicholas smile: "I'd go through it again, though; you know that!"

—MAX JONES

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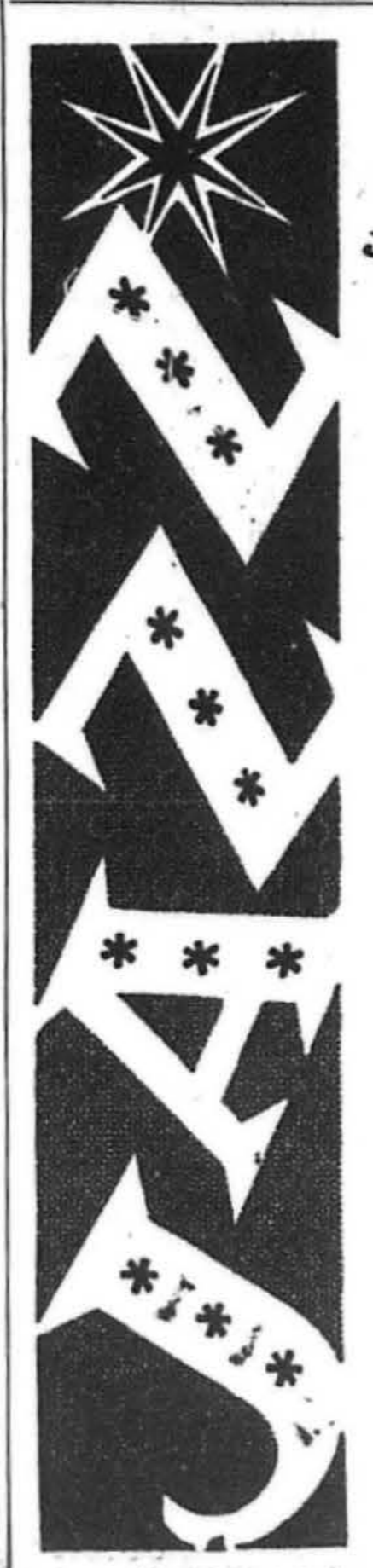
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that a competent jazz pianist's performance should have "the semblance of a jazz orchestra." On October 9, 1930, the Red Hot Peppers cut their last sides, and apparently Morton's contract with Victor was terminated. He had enjoyed the years of success; now he was to suffer the years of frustration. The



# nixa

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