

Melody Maker

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BBC 6 BANDS A WEEK, NO VOCALS HINT ALARMS PROFESSION

JOSH & BEVERLY
IN AIRPORT DUET

Philips disc co. to take over U.S. Columbia

AS exclusively announced in last week's MELODY MAKER, severance of the long-standing association between the American Columbia record company and British Columbia is imminent.

A completely new arrangement, which is being finalised as we close for press, means that the entire American Columbia catalogue will be taken over at the end of 1952 by Messrs. Philips Phonographic Company (a branch of the famous Philips Electrical concern), of Baarn, Holland.

On Wednesday this week an official of the Philips Company made the following statement to the MELODY MAKER:

(Continued on page 7, col. 5)

Ellington 4 first jazz on Dutch TV

The Ray Ellington Quartet is to climax its Christmas visit to Holland with a television appearance, becoming the first jazz or dance outfit to relay on Dutch TV.

In addition to their other bookings, the Ellington boys will double the Avifauna on Christmas Day and Boxing Day. They will not now, however, appear at the Rotterdam Jazz Festival on December 30.

The first date of the tour—December 22 at Kurhaus, Scheveningen—will see the Quartet playing opposite the Dutch Swing College Orchestra and Negro pianist Don Gais.

Bandleaders, music publishers hold emergency meetings

A "STATE of emergency" has been declared in every branch of the business following unsubstantiated lay Press announcements which, if true, will constitute the severest blow the profession has ever received.

It has been stated that the BBC, as part of its economy measures early in 1952, would be cutting down broadcasts of dance music from 28 to six per week. It has also been said that any evening dance band performances that do take place will be devoid of all special announcements and all vocals.

JIMMY McHUGH IN ROYAL SHOW



Famous U.S. songsmith Jimmy McHugh hit Town last Wednesday to appear with Frank Sinatra and other stars before Royalty at the London Coliseum "midnight matinee" on Monday in aid of the National Playing Fields Association.

The MELODY MAKER is able to state that for the moment this devastating news is not official. So far, the BBC Press Department has maintained a complete silence. Mr. Jim Davidson, BBC Dance Music Chief, told the "MM" this week:

'Not so black'

"As an official of the Corporation I cannot possibly make any statement. I can, however, tell you that the position is not so black as was at first supposed, and I have the strongest hopes that the disturbance of normal procedure will be considerably less than some quarters have anticipated."

The whole profession is profoundly uneasy as we close for

(Continued on page 7, col. 3)



Josh White and his daughter sang a duet for friends shortly before 12-year-old Beverly left London Airport last Friday to return to the States. On Monday Josh flew to Paris with Sam Gary. Josh goes on to Italy, where he gives a series of concerts from December 10 to 21. He returns to the U.S. for Christmas. Before leaving London all three completed recordings for Charles Chilton's next "Glory Road" series.

JOE FERRIE TO LEAVE GERALDO

TROMBONIST and singer Joe Ferrie leaves Geraldo on December 15 after being with the band for 11 years.

His place will be taken by Don Lusher, who leaves Jack Parnell's Orchestra when the run of "Fancy Free" terminates at the end of next week.

Joe Ferrie leaves partly in order to concentrate on his music-publishing interests. He runs the Ideal Music Co. in Denmark-street.

It can now also be revealed that Joe partners Wally Fryer in the strict-tempo records waxed under Fryer's name for Decca.

Jack Parnell to tour all-star 14-piece

JACK PARNELL has turned down a big London club offer to take an all-star 14-piece on the road early next month. His policy will be "rhythm for dancing, with a new sound and an exciting beat."

Personnel will be much the same as Jack's present line-up in the Prince of Wales show. "Fancy Free," which closes on December 15. The sound will not be dissimilar to that created by the Parnell band at this year's Jazz Jamboree.

First appearance of the new band will be at Wimbledon Palais on January 15.

Interviewed backstage at the PoW on Tuesday, Jack told the MELODY MAKER: "It was my band's reception at the Jamboree which decided me to take this course. I think that by

(Continued on page 6, col. 4)

Three changes in Parry's Albany 6

Three changes are imminent in Harry Parry's Sextet at the Albany Club.

To replace drummer Danny Craig—who has gone to Nairobi with Bob Navarro—Harry has engaged Cyril Sherman, who starts next Monday. On the same day guitarist Bobby Coram steps in to replace Jimmy Mack.

The following week pianist Alan Clare is giving up the piano chair, purely as the result of ill-health, which makes it imperative for him to take a position with shorter hours. Alan will be going to the Studio Club, and Tommy Watts—now at the Studio—will join Harry Parry as pianist on Monday week.

BURNS 6 LEAVE FOR MEDITERRANEAN



Tito Burns with his sextet and supporting artists were photographed by the "MM" at Southend Airport on November 29, when they flew to Malta for their Mediterranean CSE tour.

SHEARING, KENTON STILL TOPS IN U.S.

THE results of the 1951 "Down Beat" Poll, announced this week, show only two changes in first placings. Les Paul has

Loss looks back over 21 years

Joe Loss will look back over his 21 years as a bandleader when he broadcasts with his band next Monday (10.20-11 p.m., L.). He did a similar review—without the band—when he was interviewed in TV's "Picture Page" last Wednesday.

To complete a trio of tele-radio dates, Joe relays with his band for a half-hour show on TV next Wednesday (12th).

jumped from third place in the guitar section to displace Billy Bauer, and June Christy has left the premier spot for band vocalists to Lucy Ann Polk, being voted fourth as a solo singer.

Stan Kenton again wins the band division by a substantial lead over Les Brown. The George Shearing Quintet, once again small-combo winners, are also placed among the first ten in the King of Corn category.

Tatum's rise

Billy Williams' video quartet, thirteenth in the vocal group section last year, climb into second place after the Mills Brothers.

Louis Armstrong, Tommy Dorsey and Lee Konitz have

dropped second places in the instrumental sections—Louis and Konitz to fourth; Dorsey to fifth.

Art Tatum has risen from twelfth to fifth among the pianists and drummer Buddy Rich has dropped from second to fourth. (Full results next week.)

GRAHAM LOSES BALL

Cliff Ball is leaving Kenny Graham's Afro-Cubists, with whom he has played since the band's inception. He plays his final dates with the group this week.

Cliff wants to stay in Town and freelance. "The recent addition to my family is the main reason," he says.

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If a certain lay Press newspaper report last week was true—

Dance music is facing its biggest disaster

THE story, printed last week in the national Press, that the BBC intended to cut down dance music broadcasts from 28 weekly to six would, if true, be the greatest disaster ever to threaten the industry.

Not only would it deal a mortal blow to dance bands, but also, in its turn, to the music publishers, instrument makers and dealers, recording companies, dance halls, radio manufacturers and the multitudinous interests which, directly or indirectly, derive an income from popular music.

The excuse of economy would cut very little ice with the masses of people who derive genuine enjoyment and relaxation from listening to dance bands.

It has unfortunately been proved on numerous occasions

that the celestial figures who direct the higher policy of the BBC are not only unsympathetic to the modern manifestations of popular dance music, but are, if anything, very much antipathetic—as may be proved by their attitude towards it over the last decade or more.

In the early and middle 'thirties dance music held great sway on our broadcast programmes. Dance band leaders had complete freedom in their choice of material and the presentation of it.

During the few years immediately preceding the war, however, officialdom started to take a hand, and we saw the beginnings of restrictive rules and a tightening-up of air-time availability.

With the advent of the war, it became imperative to raise the morale of the public in every way

possible—and one immediate result was that dance music swept magnificently back as a prime raiser-of-spirits, with a tremendous amount of air-time allocated to it.

But since the ending of hostilities the repressive hand of officialdom has once again had its way, and it has been known that powerful forces in the hierarchy of the BBC have not only imposed great restrictions on the amount of air-time allowed to dance bands, but have even consciously tried to wean the public away from them.

Absurd

One proof of this statement lies in the absurd and quite unnatural times that they have allocated to them. In devious ways, and with a plenitude of rules and restrictions, they have tried to make a civil servant out of dance music, which is like wrenching the heart out of it.

Facing the possibility of this newest and greatest threat, united action by the parties affected is imperative. Music directors have their own organisation, which, however, is not yet fully mobilised. Now is the time for every dance band and orchestra leader to join the Music Directors' Association, so that, in concert with the Musicians' Union, it can face up to the menace.

The music publishers, who in the past have aligned themselves more with the BBC than with the bandleaders, might well reconsider their position in the light of present events.

In these austere days our people need not only dance music—but the best of it. And although it seems incredible that such a threat could ever take effect, all precautions must be taken by the whole music industry to stop it now.

If anything has to be cut, let it be the unpopular programmes—not the bread-and-butter of radio.

"THE ART OF THE NEGRO"

3—Blues In The Mississippi Night
7 p.m. Third Programme 30/11/51.

THIS turned out to be the finest blues programme ever put out on the BBC, as well as being an indictment and exposure of the utterly dreadful treatment of the Negroes by America's Southern whites.

Not only did Alan Lomax, who presented the show, give us some wonderful records (a list of which will be found on page 9), but he also let us hear some tape recordings he had made of the blues, sung while the men worked on a plantation, the macabre singing of convicts engaged in chopping wood (with the axe falling on the first beat of the bar) and, most illuminating of all, a conversation with some Negro musicians late at night in a dance place.

The best and most moving blues came from this group, although all the music was very beautiful.

But it was what these men said, and how they described their feeling towards the blues, that made this programme the most enlightening ever to have appeared on the BBC—even for the Third.

In my early days as a radio critic, one of my first acts was to campaign for jazz on the Third, but not in my wildest dreams did I expect such a magnificent result.

Starting rather casually with the tale of a white policeman being angry with Lomax for talking to the aforementioned Negro musicians in the street, Alan relentlessly, with the help of the men themselves telling their story, brought out the crimes committed against them one by one—until we reached the climax where one of the musicians, after the dance, tells of his uncle being lynched because he violently refused to let his wife work alongside him in the burning sun.

In the words of the men themselves, the white philosophy was: "Kill a nigger, hire another. Kill a mule, buy another."

Britain's Top Tunes

THIS list of the 20 best-selling songs for the week ended December 1 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1 LONGING FOR YOU (A) Sterling
- 2 I LOVE THE SUNSHINE OF YOUR SMILE (A) New World
- 3 BECAUSE OF YOU (A) Dash
- 4 TULIPS AND HEATHER (B) John Fields
- 5 THE LOVELIEST NIGHT OF THE YEAR (A) Francis Day
- 6 TOO YOUNG (A) Sun
- 7 ROSALINE (B) Michael Reine
- 8 BELLE, BELLE, MY LIBERTY BELLE (A) Dash
- 9 A BEGGAR IN LOVE (A) Cinephonic
- 10 ALLENTOWN JAIL (A) Bourne Music
- 11 IF YOU GO (F) Peter Maurice
- 12 SWEET VIOLETS (A) Morris
- 13 I WISH I WUZ (A) Peter Maurice
- 14 MY TRULY TRULY FAIR (A) Dash
- 15 LOVE'S ROUNDABOUT (F) Cinephonic
- 16 KENTUCKY WALTZ (A) Southern
- 17 BE MY LOVE (A) Francis Day
- 18 SOME ENCHANTED EVENING (A) Williamson
- 19 VANITY (A) Sun
- 20 SHANGHAI (A) Harms Connelly

A—American; B—British; F—French.
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RADIO by
**MAURICE
BURMAN**

BILL BADLEY, representing the Average Listener, writes:—

I LIKED the whole of "Jazz Club" this week. Chris Barber's New Orleans band turned out to be a lively, enthusiastic outfit playing good jazz.

I was equally pleased with the Kevin-Seymour Group. They dispensed good, melodic and interesting modern jazz. I rate them the best modern group on "JFM" for weeks.

BURMAN'S BAUBLE

is awarded with sincere admiration and thanks to Alan Lomax for the wonderful work he has done towards the emancipation of the Southern Negroes, and for giving us the opportunity of hearing their music—unadulterated.

WHO'S WHERE

(Week commencing December 10)

- Kenny BAKER and Band
Tuesday: Wimbledon
Wednesday: Folkestone
Thursday: Derby
Friday: Loughborough
Saturday: Brize-Norton
Sunday: Feldman Club, London
- Graeme BELL'S Australian Band
Wednesday: Birmingham
Thursday: Oldham
Friday: Lowestoft
Saturday: Tunbridge Wells
- Johnny DANKWORTH Seven
Friday: Cambridge
Saturday: Wisbech
Sunday: Warley
- Teddy FOSTER and Orchestra
Thursday: Nuneaton
Friday: Leicester
Saturday: Hinckley
Sunday: Luton
- Roy FOX and Band
Friday: Spalding
- Harry GOLD and Pieces of Eight
Monday: Boscombe
Wednesday: Peterborough
Thursday: Arborfield, Berks
Friday: Burslem
Saturday: Rushden
Sunday: Cardiff
- Freddy RANDALL and Band
Thursday: Bermondsey
Saturday: Boston
Sunday: Cook's Ferry Inn
- TANNER SISTERS
Week: Palace, Blackpool
Sunday: Warley.

TV CRITIC 'SCANNER' WRITES

An answer to Nat Allen

NAT ALLEN'S article, "At The End of Round 1," last week, must have greatly gratified the TV executives and producers. But whether everyone else is likely to be equally gratified is another question.

I would be the last to deny any of Nat's remarks about the desires of the TV staff, from the highest to the lowest, to be helpful. I know from personal experience that they do their best.

But, unfortunately, their best is limited to their understanding. And when it comes to the dance band business, it has yet to be proved that this understanding is particularly profound.

But Nat Allen conveniently skips over this and attempts to lay the blame anywhere but on TV.

NONSENSE

Frankly, such an attitude is nonsense.

Whatever, on the grounds of tact, bandleaders may have refrained from saying to the TV boys, certain of them have not been slow to tell me that, in their opinion, their programmes have been ruined by the way they have been presented and the so-called "supporting" artists the bandleaders have had foisted on them.

In fact, many of our name bandleaders now take such a poor view of TV that they have little desire to appear on it, despite the fact that the publicity would more than compensate for the low fees and the many inconveniences involved.

AN INDICTMENT

Nat Allen says "there is no great public demand on TV for dance band shows—yet."

A more damning indictment of TV I have yet to hear.

Dance bands are still a big attraction on sound radio. The reason they are not an even bigger attraction on TV can, therefore, only be that TV does not know how to present them.

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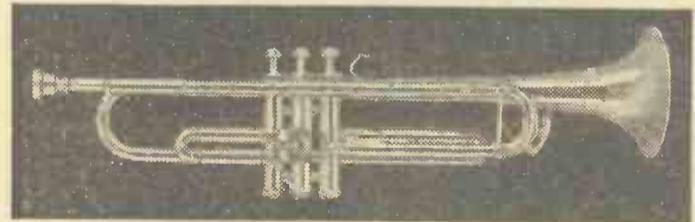
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Glenn would have played advanced music if he had been alive today

YOU ask has the style of our band changed much in the last couple of years. Well, I suppose that it has—though it has changed gradually and I haven't been too aware of it.

A lot of people think that we're getting away from Miller, but, of course, we try to keep abreast of the times. We try to play some jazz numbers and different types of things.

All the other bands do them; why shouldn't we? We do try, however, to keep our slow numbers in strictly the Miller vein . . . with the lead clarinet and so forth which was his trademark.

A lot of people don't like the idea of us playing things more in the modern vein. They think we should stick more to the old Miller stuff as it was done back before the war.

They always say: "Well, Miller wouldn't have done that." How do they know? How do they know what Miller would have done?

says TEX BENEKE

Understandable

Frankly, I think he would have been very, very advanced with his music today—without going so far as to be over the heads of the public. I think he would have given them very advanced music, but they would have been able to understand it.

We haven't tried to give them really wild things by any means, but we have tried to play things with a beat.

We've got Sy Oliver doing quite a bit of writing for us now, and Billy May, who used to write for Glenn.

There's a boy, too, named Hank Mancini, who played piano for us for a while after the war . . . and a boy down in Houston, Texas, Eddie Gerlach . . . so our arrangements come in from all over the country.

What do you think of the so-called trend back to more popularity for dance bands above vocalists' recordings?

IT is coming back . . . the bands are coming into their own. For a few years they more or less took a back seat to the singers that were on top.

It runs in cycles . . . there'll be singers on top for a few years and all the public will go for them.

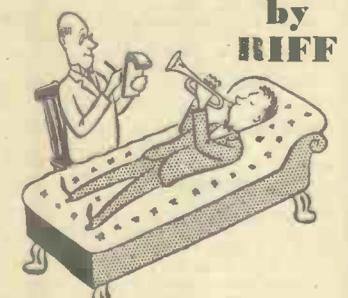
But I certainly want to see the dance bands come back into their own.

How about strings? Are you using them at all?

NO. Right after the war we had twelve violins for three years. We had 33 people altogether for a three-year period.

Miller had planned a large string section after the war and he had used his overseas band

AD-LIBBING by RIFF



One has only to examine the subject of dreams, particularly of artistic or creative people, to realise that these are often a key to certain hidden fears.

(From a psychology handbook)

Les Paul: When dreams disturb his slumber, The most repeated one by far Is when he has to play a number Using only one guitar!

A Semi-pro. Bandleader: It's Bell-Vue; everything's as planned. They're set to play their best piece. . . . Then someone gives them on the stand A new sight-reading test-piece!

G-R-LD.: This subject's most recurring dream (We learn through secret channels) Is playing at a high-class date In tweedy coat and flannels!

back to the Miller style. And, believe me, it was high!

You have no plans, then, for going back to strings?

WELL, I don't believe so. There are no plans, that is, right now—but some day I would like to have a string section again, because I do like violins very much.

A lot of your sidemen look very young. Have they been with you long? Are they the same men who were with you the last time you played in Montreal, two years ago?

NO, we've had a one hundred per cent. turnover. A lot of the boys have been drafted and it's hard to get replacement musicians. None of the boys want to travel.

Experience

It used to be that all the younger fellows wanted to go on the road for a bit of experience, but, nowadays, it seems that they would just as soon stay in their home town, or wherever they may be, and work a radio show or two, and make ten or twenty dollars a week—and let it go at that, and be happy to stay in one place.

I don't know what changed their minds, but it's awfully hard to get the boys to go out on the road. It's nice to sit at home—I'd like to do it myself—sometimes.

But we are mainly a touring band; we are on the road doing one-nighters and the odd week for ten months out of the year.

All I can see ahead of us is just knocking around the country for the next few years. I don't mind it, however. I'm used to it now.

more or less as a proving outfit to try out a lot of ideas—writing for the strings in conjunction with his own lead clarinet and sax section, and so on. For three years we carried on just like I think he would have wanted it carried on.

But we had letters from people all over the country saying "Why don't you drop those fiddles and get back to the Miller style of music?"

No chance

Since Glenn never had a chance to record with strings, except on a few V-Discs, everyone thought that I was doing something that Glenn never would have done.

So, as times weren't the greatest in the music business, we dropped the violins after that three-year period and killed two birds with one stone.

We killed the strings and cut down a terrific payroll—and got

ERNEST BORNEMAN writes about

A TRAGEDY OF DIVIDED LOYALTIES

... in this week's ONE NIGHT STAND

ONE of the saddest stories, and one of the most significant ones in a year that hasn't been exactly productive of cheerful news from the dance music front, was George Simon's article on Eddie Sauter in the November "Metronome."

It is a joint effort by one of the most talented arrangers and one of the most reputable musical journalists in the USA to make out a case for something which both of them, in their heart of hearts, know to be wrong.

Eddie's arrangements have never had the musical stature which "Metronome" has sometimes claimed for them.

But—being among the best things of their kind—they certainly showed sufficient promise to make us believe that he might well have had a chance of developing into a first-rate legitimate composer, if he had not got himself into an insoluble problem by swallowing the "Metronome" myth of a promised land in which you can make a living as good as Irving Berlin's by writing music as good as Schönberg's.

No such place

There's no such place—but Eddie, during his most critical and formative years, believed in it—and this is what he has to say about that period of his life in retrospect:

"I'd been out of work for a long time. . . . Everywhere I went they kept telling me that my stuff was too hard to play, that the musicians had trouble with it and that the public would never understand it even if the musicians did master it."

Still searching for the promised land, he left Ray McKinley for a job with Goodman—but the job didn't materialise, and he had to keep on trying to peddle his arrangements as a free-lancer—till he wound up in a breakdown and woke up in hospital.

There, he says, "I began to accept things which I'd always been fighting. . . . I began to see everything in a more objective light. I began to realise that my first responsibility was to my family and not to my artistic desires. . . ."

This kind of rationalisation after the fact is always a painful business, and sometimes it is nearly as painful for the beholder as for the victim. But it is rare for the spectator to come out so much on one side of the argument as George Simon does when he comments: "Such an admission, such a new-found ability to look at the entire situation realistically, set Sauter straight, so far as earning a living was concerned."

Arrangements

"He started writing stocks for music publishers; he wrote simple arrangements for Ray Bloch, for Vaughn Monroe. . . . Word got around that Sauter had finally seen the light; that he no longer was writing stuff that was in the next generation and which required a longer time than commercial restrictions allowed for a band to master. He was in business."

And in his leading article on the tail page, Simon goes on to say: "We're glad that Eddie has finally made the adjustment. . . . He's going to be busy earning a living for his wife and kids, fulfilling his greatest practical responsibility."

But is it? Are there no other responsibilities, and are they less practical? Even if earning a living for one's family were truly an artist's major concern, how long can he do it if he really has an artist's creative intelligence? Let Eddie speak for himself again:

"This definite splitting of business and art makes it awfully tough for those who still want to produce. I know it makes it almost intolerable for me. Some mornings I wake up in a cold sweat with a terrible, depressed feeling. I lie there in bed and keep tearing myself down for denying what I consider to be my birthright, the right to compose."

"You see, by doing what I am doing now, writing commercially, I find it just about impossible to compose anything artistically worthwhile. . . . Writing commercially is enervating, for me at least, so that by the time I've finished work each day, I no longer have any energy left for composing. I've tried, and sometimes I think I've hit it, but then, after I analyse my stuff, I find that it's nicely dressed up, just the way my commercial stuff is, but that it's not really honest writing, the kind you live with for any length of time."

Magnificent

This is magnificent as a statement of the problem, and I take my hat off to Eddie for saying out aloud what so many others have thought without daring to mention.

But how does it jell with Simon's comment that "perhaps he'll be able to use this new field of endeavour as a means to an end, drawing from it not only the money necessary to support his family, but also the security that will allow him some time in the not-too-distant future to return to his original way of thinking and living, and to write the great works that so many of us feel will flow from his great musical mind?"

I hope that Simon will be proved right—but I doubt

An exclusive question and answer interview between Canadian correspondent H. F. Whiston and the ex-Miller bandleader



Of the band itself, Whiston says:

TWO THOUSAND happy Beneke-Miller fans jammed Montreal's Ideal Beach Pavilion to hear the band on its last visit there. Most of them went away exceptionally contented—but a few, myself included, were a little disappointed.

Of course, the personnel is constantly changing, so that only the simplest arrangements can be done well all the time. And Tex provided what he was paid for: good dance music, and lots of it.

If dance music is all that is wanted, however, dozens of good local men can be hired. When a name band visits, you expect to get just a little more showmanship.

Still, Tex had played over one hundred consecutive one-nighters prior to his arrival—so he had a legitimate excuse to be just a little weary.

And it was nice to renew friendships with the great Miller familiars—"Kalamazoo," "In The Mood," "Star Dust," and the wonderful "Serenade In Blue."

whether it's humanly possible. Hemingway says somewhere that if a writer fakes for any reason whatever, and for however temporary a period, he can never recover from it.

He may tell himself that he is doing this or that only in order to make enough money so that he may settle down thereafter and write "the Great American Novel. But that man will never write any kind of novel, and what he does write will not be great."

I would be doing George Simon an injustice if I did not say that he himself seems to have apprehensions about the wisdom of his counsel. "We feel pretty cheated," he says, "because we realise that there is very little chance for us to hear much of what Eddie really can do."

And he goes on to say: "Perhaps you are distressed by the tone of the article and this editorial. Perhaps you're saying to yourself, 'this guy Simon has gone strictly commercial.' I've been accused of that many times before. All I can say is that I'm distressed, too."

"I'm distressed because, unless I want to live in a dream world, I must face and accept reality and I must write accordingly. I could

go to the other extreme and rant and rave about how terrible it is that Eddie Sauter is writing commercially and what a low person he is for selling his art down the river.

"But that sort of writing is reserved for two kinds of people, for those who live in ivory towers and for ostriches. I'd rather live in reality with the rest of you, Sauter included. . . . Count me out of any group that will condemn a man because he's more interested in making sure that his kids eat than in giving us musical kicks."

The dilemma "Too many of us are still maintaining such a super-righteous attitude. I don't think we have the right to be that selfish!"

On Eddie Sauter's behalf, and on behalf of every other artist who has gone or is going through a similar dilemma, there are three things to be said in reply to this:

(1) It would be as foolish to condemn Eddie for trying to earn a living as it would be to condemn Gauguin for running away to the

(Continued on page 8)

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Before submitting his final compilation to us, he secured the collaboration of Derek Collier, editor of "The Discophile," "Jazz At The Philharmonic" impresario Norman Granz, Swiss researcher Kurt Mohr, Belgian critic Carlos de Raditzky, American writer and Dial record chief Ross Russell and, above all, Jerry Blume and Charles Delaunay.

"Music In The Making" subjected the document to further scrutiny with the valuable help of British Parker authority Alun Morgan, keeping in constant touch with Wiedemann during the process.

Johnny Dankworth takes us a step further with his introduction to "Bird" below; and Alun Morgan will write on Parker's better-known transcriptions next week.



THE MAN IN THE FADED SUIT

by Johnny Dankworth

FEW would deny that Charlie Parker is already a legendary figure in jazz. But what makes such a personality? What secured the respect, even the hero-worship, of so many musicians and fans alike?

Parker seemed to arrive overnight. His experimenting and maturing period had been passed largely away from the scrutinising gaze of 52nd Street, and out of the publicity spotlights attached to "name" bands. Small wonder, then, that he was treated not as an Up-and-coming but as an Already-there by all who heard him.

His personal appearance and general personality were unimpressive, to say the least.

On first encountering him in New York in 1947, I was amazed to see a shortish, rather podgy person in a faded fawn 3-piece suit, the waistcoat adorned by a large chain and formidable-looking "turnip" pocket-watch which he would frequently take pride in consulting.

Major force

The whole array was garnished with an enormous, grubby-red cravat which hid all of his shirt and most of his neck from the public gaze.

He rose to eminence at a time when most of the old idols on the jazz scene were waning as innovators, and were being surrounded by a "new guard," anxious to find a colourful figure-head.

However, these circumstances only enhanced a power which Parker, with his great musical attributes, would have wielded in any event. He was to be more than a totem pole for new generations with ready-made ideas.

His considerable instrumental facility, his highly personal, often eccentric—but never pseudo-intellectual—style, his adventurous and forceful approach and, above all, his flair for composition of tunes and themes—all these qualities made

him a major force in the most sudden and all-embracing upheaval in jazz since the advent of Louis Armstrong.

Unison themes became the order of the day. Accomplished musicians discarded their complete musical vocabulary and began stuttering in a new language.

Even the instruments (except those which were unfortunate

AN INTRODUCTION

enough to become unfashionable) changed their basic duties. The bass became custodian of the metric beat, while drums supplied the embellishments.

Charlie himself must have been considerably amazed by the rapidity of the whole process.

How about his own style? On study we find a diversity of influences to have made their mark on his playing. The influence of Lester Young and Johnny Hodges is evident even now, but traces of Benny Carter and Coleman Hawkins are often betrayed in Parker's work.

Incidentally, Parker has consistently shown respect for his predecessors. (Indeed, to reject the progress achieved by a previous generation is surely a refutation of human self-development—and a certain road to mediocrity.)

Parker's style itself has varied through the years. The early restrained and highly disciplined style was superseded by a more bitter, uncompromising approach with an increase of fluency and spontaneity often accompanied by a depreciation in the selection of ideas.

'Music I love'

Happily, we are occasionally allowed to take our Parker without the angustura (by courtesy of the "Parker with Strings" sides, for instance) and our faith in the inherent human feeling behind this amazing musician is once again restored.

For these sides, we must be truly grateful. After hearing so much which prompts us to say "How on earth does he think of it?" and "It's unbelievable," it

is an essential part of our musical diet to be able to sit back, listen to something which affects our emotions, not our brain, and say: "This is music that I love."

Parker is sometimes accused of being too verbose, and sometimes unnecessarily repetitive in his playing. But these are faults which have dogged many of the greatest figures in all spheres of art.

Most have gone through this stage and left it behind, and there is no reason to suppose that Parker will not. The temptation to regard him—or any other artist, for that matter—as a set phenomenon unsusceptible to change or improvement—an idea which is unfortunately prominent among enthusiasts and musicians—should be avoided.

Adulation

Such a thought shows little regard for Parker as a man or as a musician. Critical admiration is a healthy thing; adulation a dangerous one.

Fashions in jazz come and go quickly. But my allegiance to Charlie Parker will stay, and when he is eventually relegated to that "no-man's land" between modern and traditional schools, it will take no more than a hearing of "Cool Blues" for me to say, once again, "Here is an artist."

From the 'Bird's' mouth...



Dizzy Gillespie... the other half of my heartbeat.

GILLESPIE'S playing has changed from being stuck in front of a big band. Anybody's does. He's a fine musician. The leopard coats and the wild hats are just another part of the managers' routines to make him box-office. The same thing happened a couple of years ago when they stuck his name on some tunes of mine to give him a better commercial reputation.

* The beat in a bop band is with the music, against it, behind it. It pushes. It helps it.

* Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn.

* I never cared for vibrato because they used to get a chin vibrato in Kansas City—opposed to the hand vibrato popular with white bands—and I didn't like it. I don't think I'll ever use vibrato.

* Bop is no love-child of jazz. It is something entirely separate and apart. It's just music. It's trying to play clean and looking for the pretty notes.

* I was crazy about Lester. He played so clean and beautiful. But I wasn't influenced by Lester. Our ideas ran on differently.

MUSIC in the MAKING is edited by MIKE NEVARD

A DISCOGRAPHY

by Eric Wiedemann

JAY McSHANN AND HIS ORCHESTRA: Harold Bruce, Bernard Anderson, Orville Minor (tpts.), Joe Baird (tmb.), Charlie Parker, John Jackson (altos), Bob Mabane, Harry Ferguson (trns.), Jay McShann (pno.), Gene Ramey (bass), Gus Johnson (drs.), Walter Brown (voc.). New York City, April 30, 1941.

93730 Swingmatism—De 8570
—De 8559
93732 Dexter Blues—De 8585, BrE/DeE 03401
93734 Confessin' The Blues (V. Brown)—De 8559
Note: Masters 93733, 93735 are solos by McShann.

JAY McSHANN AND HIS ORCHESTRA: Bob Merrill, Anderson, Minor (tpts.), Baird, Lawrence "Frog" Anderson (tmb.), Parker, Jackson (altos), Mabane, Freddy Culliver (trns.), James Coe (bari.), McShann (pno.), Leonard "Lucky" Enois (gtr.), Ramey (bass), Johnson (drs.), Brown (voc.). New York City, November 18, 1941.

93809 One Woman's Man (V. Brown)—De 8607
93812 New Confessin' The Blues (V. Brown)—De 8595
93813 Red River Blues (V. Brown)—De 8595
93814 Baby Heart Blues (V. Brown)—De 8623
93815 Cryin' Won't Make Me Stay (V. Brown)—De 8623
Note: Masters 93810, 93811, 93816 are solos by McShann.

JAY McSHANN AND HIS ORCHESTRA: same personnel, plus Al Hibbler (voc.). New York City, July 2, 1942.

70993 Lonely Boy Blues (V. Brown)—De 4387
70994 Get Me On Your Mind (V. Hibbler)—De 4418, Coral 60034
70995 The Jumpin' Blues (V. Brown)—De 4418, Coral 60034
70996 Sepian Bounce (V. Brown)—De 4387

TINY GRIMES QUINTET: Parker (alto), Clyde Hart (pno.), Tiny Grimes (gtr., voc.), Jimmy Butts (bass), Harold "Doc" West (drs.). New York City, September 15, 1944.

S5710 Tiny's Tempo—Sav 526, 541, 915
S5711 I'll Always Love You Just The Same (V. Grimes)—Sav 526, 613, 925
S5712 Romance Without Finance (V. Grimes)—Sav 532, 613, 925
S5713 Red Cross—Sav 532, 541, 915, MG 9000, Sav Fr 915
Note: 541 as by "Charlie Parker, Alto Sax," 915 as by "Charlie

Parker All Stars." 925 as by "Charlie Parker with Tiny Grimes Quintet."

DIZZY GILLESPIE AND HIS ALL-STAR QUINTET: Dizzy Gillespie (tpt.), Parker (alto), Hart (pno.), Remo Palmieri (gtr.), Slam Stewart (bass), Cozy Cole (drs.). New York City, February 29, 1945.

G554 Groovin' High—Guild 1001, Mu 485, Sw 299
G556 Dizzy Atmosphere—Mu 488, Sw 299
G557 All The Things You Are—Mu 488, Sw 317
Note: Master 554 is a remake of a tune cut at the earlier (555) session.

CLYDE HART'S ALL STARS: Gillespie (tpt.), Trummy Young (tmb., voc.), Parker (alto), Don Byas (trn.), Hart (pno.), Mike Bryan (gtr.), Al Hall (bass), Specs Powell (drs.), Rubberlegs Williams (voc.). New York City, March-April, 1945.

W3301 What's The Matter Now (V. Williams)—Con 6013, RJ 715
W3302 I Want Every Bit Of It (V. Williams)—Con 6020, RJ 746
W3303 That's The Blues (V. Williams)—Con 6013, RJ 715
W3304 4-F Blues (V. Williams)—Con 6020, RJ 746
W3305 Dream Of You (V. Young)—Con 6060
W3306 Seventh Avenue (V. Young)—Con 6005, RJ 716
W3307 Sorta Kinda (V. Young)—Con 6005, RJ 716
W3308 Ooh! Ooh! My! My! Ooh! Ooh! (V. Young)—Con 6060
Note: 6005 as by "Trummy Young's All Stars."



Parker, at the 1949 Paris Jazz Festival, talks with Charles Delaunay, who assisted Wiedemann with this Discography.

DIZZY GILLESPIE AND HIS ALL-STAR QUINTET: Gillespie (tpt., voc.), Parker (alto), Al Haig (pno.), Curley Russell (bass), Sidney Catlett (drs.), Sarah Vaughan (voc.). New York City, May 11, 1945.

G565 Salt Peanuts (V. Gillespie)—Guild 1003, Mu 518, Sw 304
G566 Shaw 'Nuff—Guild 1002, Mu 354, Sw 305, PaE R3077
G567 Lover Man (V. Vaughan)—Guild 1002, Mu 354, Sw 317, PaE R3077
G568 Hot House—Guild 1003, Mu 486, Sw 304

SARAH VAUGHAN (voc.) acc. by Gillespie (tpt.), Parker (alto), Flip Phillips (trn.), Nat Jaffe (1) and Tad Dameron (2) (pno.); Bill De Arango (gtr.), Russell (bass), Max Roach (drs.). New York City, May 25, 1945.

W3325 What More Can A Woman Do? (1)—Con 6008, Len 500, Rem RLP 1024
W3326 I'd Rather Have A Memory Than A Dream (2)—Con 6008, Rem RLP 1024
W3327 Mean To Me (1)—Con 6024, Len 500, Rem RLP 1024, RJ 729

(To be continued)

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QUOTES from Parker

Any musician who says he is playing better either on tea, the needle, or when he is juiced, is a plain, straight liar. When I get too much to drink, I can't even finger well, let alone play decent ideas. And in the days when I was on the stuff, I may have thought I was playing better, but listening to some of the records now, I know I wasn't. Some of these smart kids who think you have to be completely knocked out to be a good hornman are just plain crazy. It isn't true. I know, believe me.

For a number of these quotes we are indebted to Mike Levin and John S. Wilson, and to "Down Beat," who published their article on Parker in 1949.

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Notebook of a Modernist

by STEVE RACE

LEONARD FEATHER has been setting Blindfold Tests (in "Metronome" and "Down Beat") for a good many years now. Viewed in bulk, the results reflect how little the leading American jazzmen know about the work of their colleagues.

There were some memorable moments in those interviews. I'd like to have been there when Lester Young grudgingly admitted that there were such things as white jazzmen, saying: "If you're talking about the grey boys (Will you grant us the right to resent that expression, Josh?)"

I'd also like to have heard Allen Eager, listening "blindfold" to Kenton's "Opus In Pastels," say: "It's all saxes... Could it be Shap Fields?" There were surprises, too, as for example, when Jack Teagarden remarked: "I never did like anything Ellington did."

There was also the occasion when Kenton failed to recognise Bill Harris's playing ("... trombone is very unsure..."), and then ended the same interview with "Bill Harris is still most exciting. There's nothing to compare with him. His sounds fit into my fantasies completely."

Sometimes an English record crept in. Harris said of Vic Lewis's "Everywhere": "Who would want to repeat everything so closely?" and his rather shocked follow-up—"Is it foreign?"—summarises the general attitude to British-made records.

Charlie Parker discs raised a variety of emotions, ranging from the Konitz: "I have the greatest admiration for the Bird," to Mezzrow's "If that's music I'll eat it."

Jewels and Mud

According to Krupa, the Parker With Strings Album "was great"; Kenton neatly qualified Charlie's contribution as "like a jewel in a lot of mud". Sy Oliver said: "I detest it."

The most penetrating comment—and perhaps the most

complimentary — came from Tristano. "If Charlie Parker wanted to invoke plagiarism laws," he said, "he could sue almost everybody who's made a record in the last 10 years."

Maynardent fan

CONTRARY to rumour, I have been panting to give Maynard Ferguson a break in this column. I have simply been waiting for one of the letters defending him to be signed.

At last one has arrived. Freddie Goodyear (of Wargrave, Reading) writes: "I like Maynard Ferguson; the trumpeter and the record. One has to admire his technique. Of course, one must make allowances for possible immaturity of expression and commercial pressure; but all things considered, I don't see why a chap shouldn't blow C above top C if he wants to."

I don't understand why so many regard forced trumpet playing as "meaningless"; it's no more so than the devices used by other instrumentalists. Fergy may be an exhibitionist; if he is, then all I can say is, So what? You have bluesy jazz, cheeky jazz, sexy jazz, funny jazz, intellectual jazz, so why

not exhibitionistic jazz? It's no less expressive than the others."

What about bad jazz, Freddie?

Literary mews

I CAN'T help feeling that Bill Badley is slightly off the beam when he writes: "How many literary critics can boast of authorship?" As a matter of fact, all the best literary critics—from Sir Desmond MacCarthy downwards—are, or have been, authors. In any case, literary criticism is of itself a function of authorship.

Of course, I know what Bill is getting at: it's the old answer to the equally old proposition that jazz critics should be musicians. (And I don't agree with the proposition, either.)

Unfortunately, the parallel between jazz critics being musicians and theatre critics being playwrights isn't quite precise.

From the critical point of view, the old and the new jazz are languages which must be understood by the critic just as they are understood by the player.

An English dramatic critic reviewing a play in Serbo-Croat might justifiably be asked first by his readers whether he

understands the language, rather than whether he, too, could write a play.

That, Bill, would be the legitimate parallel.

Though the musician-critic cannot claim omniscience, he has one strong point in his favour. While lay critics are expected to prove it, the musician can at least claim knowledge of the "language," since he himself has "spoken" it in public.

It's worth remembering, however, that laymen-critics can learn to speak the language just as fluently without professional experience. I would value Max Jones's opinion of a Hawkins record, for instance, infinitely more than Illinois Jacquet's.

So far as I'm concerned, neither lay- nor musician-critics can afford to jeer at each other, since jazz criticism as a literary form can scarcely be said to exist at all.

Red-hot Rocket

RACE'S Rocket, specially enlarged for one week only, is awarded (a trifle belatedly, I admit) to R. M. McColl, writer of the "Daily Express" American Column, for the following: "Jazz—real, red-hot Dixieland stuff—is back, and the customers are loving it... The crowd ooh and ah to the music of such stalwarts as Miff Mole, Dizzy Gillespie, Charlie Ventura and Stuff Smith."

Effective Kenton— but the 'effects' outweigh the jazz . . .

says EDGAR JACKSON in this week's Record Reviews

- STAN KENTON AND HIS ORCHESTRA
- ***Cuban Carnival (Pete Rugolo, arr. Rugolo) (Am. Capitol 2667)
 - ***Somnambulism (Ken Hanna, arr. Hanna) (Am. Capitol 2945) (Capitol CL13613—6s.)
 - **Night Watch (Stan Kenton, arr. Kenton) (Am. Capitol 7823)
 - **Francesca (Sherman, Feller, arr. Feller) (Am. Capitol 7824) (Capitol CL13608—6s.)

2667, 2945—Kenton (pno.), Art Pepper, George Weidler (altos), Bob Cooper, Warner Weidler (trns.), Bob Gioia (bar.), Chico Alvarez, Buddy Childers, Ken Hanna, Al Porcino, Ray Wetzel (tpts.), Milt Bernhardt, Eddie Bert, Harry Betts, Harry Forbes, Bart Varsalona (tms.), Laurindo Almeida (gtr.), Eddie Saffranski (bass), Shelly Manne (drs.), Jack Costanzo (bongoes), Rene Touzet (maracas). December, 1947. New York.

7823, 7824—Pepper, Bud Shank (altos), Bart Calderall, Cooper (trns.), Gioia (bar.); Alvarez, Maynard Ferguson, John Howell, Porcino, Shorty Rogers (tpts.), Bernhardt, Betts, Bob Fitzpatrick, Dick Kenny, Varsalona (tms.), Ralph Blaze (gtr.), Don Bagley (bass), Manne (drs.). June, 1951. Hollywood.

THE first two of the above four sides are early (1947) Kenton's. While many may feel that we might well have been given them before this, their advent is welcome because, except for some more or less "commercial" June Christy and other vocals, they just about complete the release here of all the Kenton Capitois issued in America.

Both numbers are what I suppose one would call descriptive pieces, aptly titled, presented in a typically Kentonesque manner. "Cuban Carnival" coloured early on by Brazilian Laurindo Almeida's semi-classical guitar, and throughout by the Afro-Cuban rhythm of Jack Costanzo's bongoes and Rene Touzet's maracas commences before the carnival gets going—at the dawn of Carnival Day, it would seem.

But the celebrations soon get going and end up with true festival clamour. Like many other Kenton's, the record goes little way towards reflecting the jazz content of the Kenton Progressive Jazz Album in which it was first released in America.

But both the arrangement and the performance are in the Kenton

tradition and, although the composition may not be much more than a conglomeration of effects, the atmosphere is always effective. And with Art Pepper's alto, Al Porcino's trumpet and Milt Bernhardt's trombone helping to spice the proceedings, I found it all a fascinating three minutes.

"Somnambulism"—not issued in America until well over a year after it had been made in December, 1947—also has little relationship to jazz in the generally accepted meaning of the word.

It is Kenton trumpet player Ken Hanna in a Rachmaninoff "Prelude in C Sharp Minor" frame of mind, providing the Kenton band with a vehicle for creating a mood by means of orchestral tones and effects. Few, if any, in the jazz world do this sort of thing more adventurously than Mr. Kenton and his satellites, and if you like being made mournful, you will find "Somnambulism" an intriguing way of satisfying your desire. Art Pepper's fervent alto and Milt Bernhardt's sombre trombone help to provide some of the more gripping moments of the side.

Current Kenton

"Francesca" and "Night Watch" bring us to current Kenton. The former is a tango-ish sort of tune by American disc-jockey-composer Sherman Feller.

As a composition, it does not mean very much. Like so many modern items written—or should I say for purposes of this record arranged—in the guise of so-called Progressive Jazz, it never quite knows where it is going, so never gets anywhere much.

But it has been made into a medium for some feelings. Bernhardt trombone and a more lively and equally personable contribution from Pepper's alto, and the climaxes achieved by the band, help to make it stick.

"Night Watch" is the "Eager Beaver" out of his hole again in a new coat.

In its quieter moments the band swings this riff easily, and generally provides most of what Kenton fans will be expecting. It is not quite so nice when the brass loose out with those Kenton biales.

LIONEL HAMPTON AND HIS ORCHESTRA

- **Hannah! Hannah! (Wells, Neal Hefti) (V by Mixed Chorus) (Am. MGM 51-S-209)
- **Shalom! Shalom! (Jehrom, Bluestein) (V by Mixed Chorus) (Am. M-G-M 51-S-210) (M-G-M 437—5s. 4id.)

Hampton (vib.), Gil Bernal, Curtis Lowe, Jerry Richardson, Bob Plater, John Board, Ben Kynal (reeds), Ben Bailey, Quincey Jones, Walter Williams, Ed Mullins, Leo Shepard (tpts.), Al Gray, Jimmy Cleveland, Benny Powell, Paul Hagaki (tms.), Milt Buckner (pno.), William Makel (gtr.), Roy Johnson (bass), Ellis Bartee (drs.), Don Lamond (drs., tympani). 21/3/1951. New York.

SHALOM is a Hebrew word of greeting, meaning peace. Hannah, as you will know from the Old Testament, is a biblical Hebrew name; and these two sides are Lionel Hampton trying his hand at swing, dressed up in a tallit.

The M-G-M Record News Bulletin describes the numbers as "authentic Israeli songs," adds that both have the vigorous quality and rhythmic dash inherent in this type of music," and draws attention to the "enthusiastic" singing by the chorus.

All of which is probably fair enough.

But whether there is equal justification for the statement that "clever arrangements allow the band to display its undoubted versatility, and in 'Shalom' provide for some startling solos, duets and trios for Hamp's vibes and the reed section," is another matter.

Lionel plays these numbers in much the same boisterous way as he does most others, so I don't quite see that it indicates any unusual versatility on the part of his band.

As regards the rest, I would be prepared to say no more than that, while the records will doubtless go well with the Jewish public at large, there is nothing in the arrangements or the performances that is likely to startle swing fans.

Polish and pep

Lionel has his usual vibes spots, but the performances as a whole are conspicuous for little more than their pep, though the band plays with more polish than some of Mr. H's earlier outfits could claim to have.

And, on second thoughts, I wonder whether these songs are quite as "authentic" as the M-G-M notes writer would have us believe. I must see if I can get a word with the Chazan.

STAN GETZ QUARTET

- ***Prelude To A Kiss (Ellington, Gordon, Mills) (Swedish Metronome MR-230-A)
- ***Night And Day (Cole Porter) (Swedish Metronome MR-231-A) (Esquire 10-168—6s. 5id.)
- **I'm Gettin' Sentimental Over You (Bassman, Washington) (Swedish Metronome MR-228)
- ****I Only Have Eyes For You (Dublin, Warren) (Swedish Metronome MR-229) (Esquire 10-178—6s. 5id.)
- *As I Live I Bop (Unstated) (Am. Sittin' In With Records SIWC 122)
- *Interlude In Be-Bop (Unstated) (Am. SIWR SIWC123) (Vogue V2003—6s. 5id.)

229—Getz (tr.), Bengt Hallberg (pno.), Gunnar Johnson (bass), Kenneth Fagerlund (drs.). 23/3/1951. Sweden.

228, 231—As above, except Jack Noren (drs.) replaces Fagerlund. 24/3/1951. Sweden.

230—As for 229. 24/3/1951. Sweden. 122, 123—Getz (tr.), Al Haig (pno.), Jimmy Raney (gtr.), Clyde Lombardi (bass), Charlie Perry (drs.). Probably 1946. New York.

THE first four of these sides were made by Stan Getz in Sweden.

"Prelude" is a slow number. Stan takes the other three at a medium fast pace.

There are times when what he plays would be more aptly described as pretty than inventive. Also his tone is not consistent. In "Night And Day" it is not always as pure as it usually is.

However, taken by and large, all four sides are good instances of Stan putting over in his cool, serene way his own particular brand of improvisation.

It is most effective in "I Only Have Eyes," in which he plays good, modern, swinging jazz, as well as being at his best purely esthetically.

All four sides also feature Swedish pianist Bengt Hallberg. I am not certain that in some of them he does not steal the show. A modernist with plenty of imaginative and tasteful ideas, he plays with a sense of beat that never fails to shine through his light, facile touch. He takes a long ad lib. introduction in "Prelude" which is really delightful.

The Vogue sides, made some four years earlier in New York, could have been even more interesting, in that the tunes are the sort of bop "originals" that usually allow more licence when it comes to modern combo treatment.

But any joy there might other-

wise have been in the performances is almost entirely killed by the recording.

Due, it seems, to a badly shaped cutter and unfortunate characteristics of the recording amplifier (there are heavy peaks all over the place) Stan's tone sounds horrible, and even the filters in my new Acoustical "QUAD" amplifier (of which more in the I hope, not too distant future) fail to reduce to tolerable listening the excessive surface noise.

WOODY HERMAN AND HIS ORCHESTRA

- *Pass The Basket (Johnny Lange, Hy. Heath) (V by Woody Herman and Ensemble) (Am. M-G-M 51-S-3089-7). 4/6/1951. USA.
- **The Glory Of Love (Hill) (V by Woody Herman) (Am. M-G-M 51-S-3086-6) (Same session) (M-G-M 453—5s. 4id.)

ACCORDING to our Mr. Herling to the words put into his mouth by Mr. Billy Hill—the glory of love is just a matter of giving a little, taking a little, and letting your poor heart break a little, and even the heartbreak leaves him as frivolous as all the rest of it.

However, inconsequent as this waggish philosophising may be, at least it has given the band a chance for a chorus which features a good tenor solo, an enthu-



Jack Costanzo

siastic trumpet, and something of the old Herman kick.

The band also has a chorus on the other side, but in this pseudo-spiritual hand-clapping effusion it unfortunately means nothing.

The rest of the side is taken up by Woody amusing himself by telling us to pass up the basket.

No one will miss much by accepting his invitation and passing up the record.

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DRUGS MU promise support for 'MM' campaign to rid jazz clubs of drug menace

'Drug-taking ruined my musical perception'

Sensational revelation by 'MM' Radio Critic Maurice Burman

AS a result of an illness which necessitated many operations over a period of three years, I was given a large number of injections for pain. Because of this I became addicted to drugs, so that when I was well on the way to recovery I could not do without them.

Accordingly I was given my own syringe and was allowed to inject myself whenever necessary.

Fixed habit

The habit became so fixed that, for two years after that, I found it impossible to do without drugs, even though I realised my health was deteriorating.

Worst shock of all was the fact that my musical ear was suffering.

All the notes on the piano became confused until finally any note I played sounded like A. It was this that decided me to give the drugs up.

Six months

In spite of the fact that the application of drugs now made my pain worse as well as ruining my ability for music, I found it extremely hard to cut them down, but with the help of a nurse I took one drop less every other day and added sterilised water, until I was only taking water.

This took six months, after which I was completely cured from the drugs. My health improved very rapidly and my musical functions became normal. Drugs taken were morphine, pethadine, and dolousal.

Diana Coupland sings on Randall 'commercial' spot

DIANA COUPLAND will sing with Freddy Randall and his Band on Saturday next week when they undertake another "commercial" airing in the Light Programme (12.25-12.55 p.m.).

At the same time, collectors should by then be hearing this month's Parlophone releases by the Randall Band—"Wont You Come Home, Bill Bailey"/"Sensation Rag."

Freddy asks us to point out that Dennis Andrews, who appeared with him at the Gaumont State (Kilburn) concerts on November 25, is not a member of the band. Freddy was accompanying him on that date.

The band's vocals are taken, in the main, by clarinetist Bruce Turner, trombonist Norman Cave, and Freddy.

A newcomer to the Randall Band is guitarist Lew Green, at one time with George Scott Wood. He replaces Don Cooper, who left the band to go on a round-the-world tour.

Reg Wale 7 spending Xmas in South Seas

Bandleader Reg Wale resumes his highly successful association with the s.s. "Caronia" on December 11, when the ship, with Reg's seven-piece band aboard, sails for a Christmas cruise to the West Indies. Reg remains with the vessel as bandmaster for the big African and Indian cruises which will be undertaken early in the New Year.

The orchestra, which is supplied under the aegis of Geraldo, features Reg Wale, on vibes and accordion, leading Eric Turtle, Peter Goddard and Keith Barr (reeds), John Begley (trumpet), Andy Dennitts (piano), Ronnie Black (bass and vocals) and Paul Brodie (drums).

ILLNESS SENDS HELEN DAVIS HOME FROM U.S

GLASGOW vocalist Helen Davis, who left Britain last September to appear with Rose Murphy in the States, has been forced to return home to undergo an urgent operation just as she was making a very favourable impression on bookers in the U.S.

Successful start

Following several months of intensive study, Helen was beginning to work cabaret dates with no little success. She was, in fact, in the midst of an engagement in Washington when she was forced to give up on doctor's orders to take a rest prior to coming home and entering hospital over here.

With several dates open to her as soon as she can make the journey, Helen is determined to return to the States the moment she is well, and anticipates that she will, in any case, be back with Rose Murphy by next spring.

All the stars—but no Ben Pollack

Either Phil Harris or film star Richard Conte is expected to take the part of Ben Pollack in a film based on the veteran drummer's life.

The film, which goes before the cameras at Hollywood's Monogram Studio, will feature Benny Goodman, Muggsy Spanier, Harry James, Jack Teagarden and other jazz stars.

THE HAWK COMES BACK ON DECCA RECORD

Coleman Hawkins, absent from records for almost a year, made a surprise reappearance in the States recently on Decca.

He recorded two current plug tunes, "And So To Sleep Again" and "Sin," with a small combo.

'Boycott dope-taking musicians' in NFJO 6-Point Plan

SWIFT reactions have followed last week's "MM" demand for action to rid British jazz from the drug menace that has begun to threaten its existence. The Musicians' Union, whose full statement is published in the adjoining column, has assured the MELODY MAKER that it will give the "fullest possible consideration" to any constructive proposals that will help stamp out this state of affairs.

The NFJO has drawn up a six-point plan, largely following the MELODY MAKER's suggestions in last week's issue, designed to close the pseudo jazz clubs and rid others of the growing drug menace. It assures the MELODY MAKER and our readers that the Federation is behind us to the utmost.

From all over Britain, telegrams and letters of support have been pouring into these offices. They prove that there is a growing national awareness of the danger to our music should this evil be allowed to spread unchecked.

Chief among NFJO's proposals due for discussion by the Central Committee yesterday (Thursday) is that the Federation intends to call upon all NFJO clubs to ban employment to musicians known as dope takers or peddlers, and to cancel membership of such clubs as ignore this order.

Immediate action is essential by all concerned with the production and enjoyment of jazz in Britain. The MELODY MAKER asks its readers to give earnest consideration to the NFJO proposals and assures its readers that it will wholeheartedly support every constructive proposal that will free our music from the taint that is being placed upon it.

The NFJO acts

THE following statement has been received from NFJO Secretary James Asman as a result of last week's MELODY MAKER demand that the NFJO should take immediate steps to combat the drug menace in jazz clubs:

I can assure your readers that the Federation is behind you to the utmost.

I would, however, stress that none of the clubs even suspect of such practices is in the NFJO, and that to my certain knowledge no member club is likely to be subject to such disciplinary action as your Editorial demands. I would also point out that

MU STATEMENT

Whilst deploring the stigma placed upon the many properly run jazz clubs, due to the publicity given to those rare instances where drug peddlers have been found in less desirable clubs, there appears to be no immediate action that can be taken by the Musicians' Union in an effort to combat this menace to a section of popular entertainment.

Any constructive proposals put to the Union will, of course receive the fullest possible consideration, and we will be only too glad to help in every way possible in the task of cleaning up the unsavoury business before a similar state of affairs to that which apparently exists in the USA has been reached in this country.

no such suspect club will be admitted to membership of the Federation now or in the future.

We have one or two important suggestions to make. The first is that all jazz enthusiasts make certain that their own club is a member of the NFJO, in order that they, and maybe their parents, are assured that it is a bona fide jazz club.

Ban employment

Where necessary, the Federation is prepared to contact parents or enthusiasts and stand as the overall body responsible for its member clubs. Every one of our clubs is open to the parents and the guardians of young enthusiasts. Our extensive files are at the disposal of both parents and police.

We shall call upon all NFJO clubs to ban employment to musicians known as dope takers or dope peddlers, and where such member clubs do engage such suspected persons, we shall cancel their membership.

We also intend to instruct all member clubs to maintain a very strict control over their own members and visitors, and to refuse without a stated reason all suspect persons demanding entry. We will support all such actions on their part.

We intend to publish an NFJO "Jazz Club Blue Book" early in the New Year, detailing all NFJO clubs and organisations, and no mention or publicity will be given to clubs suspect of condoning the entry of dope into their premises.

Addicts barred

Further, we call upon all modern clubs carefully to vet their membership, and to bar dope peddlers and dope takers of any kind in all circumstances. No musician known to be an addict should be admitted or engaged at any session. Officers of the club should see that surrounding stairs and premises are kept clear all the time.

The NFJO Central Committee will be discussing this grave matter at their next meeting, together with Maurice Burman of the Feldman Club (who are affiliating with the NFJO immediately). From the results of this meeting it is hoped to take a decisive attitude in future to the dope menace and, in full co-operation with the MELODY MAKER and the rest of the musical Press, together with the Musicians' Union, we are certain that we shall be able to close the clubs now known to have attracted the attention of the sensation-seeking Press and to rid bona fide clubs, modern and traditional, of the stigma which has been cast upon them.

'Pic' Film Party picks Boyce again

Denny Boyce, who has appeared with his band at the "Sunday Pictorial" Film Garden Party, at Morden Hall, for the past three years, has been booked again for next year.

Denny plays one-night stands in all areas of London and the Home Counties, with an eight-piece, comprising four saxes, three rhythm and one trumpet.

Denny also books the Hawaiian group, the Paradise Islanders, whose vocalist, June Scott, is Mrs. Boyce in private life. June also sings with Denny and with Howard Baker and George Crow.



Young Glasgow vocalist Helen Davis (left), whose U.S. debut in Washington was very successful, had just given a promising audition at New York's Cafe Society Downtown when this picture was taken. It shows her with Rose Murphy's manager-husband Ed Matthieu, and "Gone Gal" Nellie Lutchter.

PARNELL

(Continued from page 1)

going on the road I can have a better—and bigger—band. And I can get to the public that knows me.

"My band will not be a strict-tempo outfit; neither will it be a jazz band. But it will play for dancing, and as for the fans—well, they can trust me.

"I shall feature the very best musicians available. At concerts they will play a lot of jazz. But whatever is played, the band will play a good, interesting style—all the time."

Though the complete line-up is not yet known, the band will definitely carry five brass, four saxes and three rhythm. In addition, Jack will play drums for speciality numbers, and there will be a girl vocalist.

The band will be managed by Harold Davison, and booked in conjunction with Lew and Leslie Grade.

The vocalist has not yet been selected. Applicants for the position should contact Davison at 116, Shaftesbury-avenue, W.1.

Fiat burgled

Thieves drilled through a "burglar-proof" lock at Jack Parnell's flat in St. John's Wood on Sunday night and got away with jewellery worth £500.

Jack and his wife discovered the theft when they returned home in the early hours of Monday.

DENNY DENNIS DEBUT ON PHILLIPS AIRING

Sid Phillips and his Orchestra have a late-night airing tonight (10.20-11 p.m.) and on each of the next two Fridays.

Tonight gives Denny Dennis his broadcasting debut with the Phillips band.

Lewis-from Nairobi to Bournemouth

Drummer-vocalist Harry Lewis, who recently returned to England after working for several months in Nairobi, has taken his own trio to the Cumberland Hotel, Bournemouth.

They opened last week-end and begin playing each night from tomorrow (Saturday), when redecorations at the hotel will be completed.

Harry Lewis leads George Bolley (pno.) and Stan Dowler (tenor and clarinet).



'FANCY FREE' LESSON IN DRUMNASTICS

Drummer-leader Joe Daniels "instructs" as one of the lovettes in "Fancy Free" at the Prince of Wales Theatre demonstrates the Cubana sticks invented by him for Latin-American effects and played by the chorus girls in the show.

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LORNA ARMS FOR INDIA



Accoraxion scar Lorna Martin is inoculated by her doctor before leaving last Monday (3rd) for India, where she will appear in Variety with "The Great Lyl" magic show.

**WEST INDIAN TRUMPET LEADER
CYRIL BLAKE DIES**

After long illness

THE MELODY MAKER announces with deep regret the death of noted trumpet-leader and calypso exponent Cyril Blake. Cyril, who was 52, died in St. Pancras Hospital on December 3. Taken ill several months ago, he was operated on for an internal complaint, but never recovered his strength after the operation.

A native of Trinidad, Cyril came over to England immediately after the 1914/18 war (in which he had served in the Merchant Navy) and joined the Southern Syncopators. He played guitar in those days and his brother Happy Blake (now a club proprietor in London) played drums.

Jig's Club band

After spending many years in Paris, Cyril Blake returned to London. Having taken up trumpet on the Continent, it was on this instrument that he played with Ken Johnson for a spell. Cyril and Happy Blake later played at the Café de Paris and many London niteries.

Just before the last war, Cyril came to receive some of the connoisseur's attention which he so well deserved. This was when he led his own band at Jig's Club in Wardour Street. This band was the notable group which recorded four sides on Regal-Zonophone with Harry Parry as compère.

Tribute from Harris

Speaking of Cyril's work, Rex Harris, deeply impressed by the Cyril Blake trumpet, had recorded him privately. These records were later played in Rex Harris's BBC "Swing Showcase" series in 1942.

Other resorts at which Cyril had led included the Havana (where he was filmed), the Shim-Sham, the Bag o' Nails and the Barbarina.

Cyril had recently featured on several calypso recordings, and he was in the group which accompanied Lord Kitchener and Lord Beginner on Parlophone's Overseas recordings. He also recorded calypsos under his own name for the same label.

He recently toured Germany, and was in the course of a week's variety at Slough with Slim Harris when the fatal illness struck him down.

Butlin's staff to dance to Alan Kane

Alan Kane and his Orchestra will play for the Butlin's staff dance at Grosvenor House on December 18. Alan will be fronting a hand-picked group of 10 musicians. His booking comes as the result of his having successfully featured several times as bandleader and vocalist at Butlins.

The December 18 function will in no way affect Alan's position at the Café Anglais, where he has been leading for nine months. He fronts an all-star group with George Chisholm (tmb.), Bruce Bain (tpt.), Ted James (tnr.), Art Day (pno.), Alf Hughes (bass) and Maurice Placquet (drs.). Alan is also compère and producer of the nightly floor show.



Cyril Blake

**6 Bands for MDA
New Year Party**

AT least six bands will appear at Wimbledon Palais on January 7 for a New Year Party and Gala Ball organised by the Music Directors' Association.

In addition, numerous top-line bandleaders will be present.

Bands so far booked include those of Cyril Stapleton, Harry Gold, Johnny Dankworth and Ken Mackintosh. Sidney Davey's Olde Time Players and Phil Cardew's Cornhuskers will be presented by Wynford Reynolds and David Miller, respectively.

Teddy Johnson and Benny Lee will act as singing compères for the Ball, which is in the hands of the MDA's Bill Sensier, and Les Perrin.

**JACQUE JENNINGS
JOINS THE SQUADS**



Putting a new touch of glamour into the Squadronaires is attractive young singer Jacque Jennings, whose latest picture appears above. Ex-Windmill Theatre starlet Jacque sang with Vic Lewis; is married to ace drummer Peter Coleman.

**Stars rush in as
Derek cannot tread**

Derek Franklyn, bassist-vocalist with the Hedley Ward Trio, had the ill-fortune to sustain a poisoned foot at the end of last week, on the eve of one of the Trio's busiest periods.

His indisposition has meant that several celebrities have been rushed in, often at short notice, to take his place instrumentally and vocally on the broadcasts and one-night dates being currently played.

Ted Rowley, bassist from the main Hedley Ward Band, motored down from Birmingham for last Sunday's "Educating Archie" programme. A breakdown en route delayed his reaching Town till evening. He dashed into the show without a rehearsal to find that Keynotes vocalist Miff King had been hurriedly conscripted for Derek Franklyn's usual vocal parts.

Eric Whitley—bass

Miff will appear again this Sunday to sing with the remaining Hedley Ward Trio boys and the Tanner Sisters in the next "Educating Archie" programme.

Meanwhile, among those who have played bass with the Trio for a series of one-night stands in London this week have been singer Eric Whitley (who also plays bass and violin on occasions), and bassist Joe Nussbaum, who also plays the next "Educating Archie" date.

Derek Franklyn hopes to be well enough to appear with the Trio for their Variety date at Croydon Empire next week. The Tanner Sisters are at the Stork Club this week, and star at Ted Heath's London Palladium Swing Session this Sunday. They are at the Palace, Blackpool, next week, with a Sunday concert at Warley Odeon to follow.

Casanova change

As musical-director of the Casanova Club, W., vocalist and rhythm-instrumentalist Martin Moreno has replaced the kipsy orchestra with a special attraction featuring violinist Romeo and singer George Sergio.

Both are frequently on the air. Romeo leading his kipsy band and Sergio singing with various orchestras. They opened at the Casanova on Monday (3rd).

BBC BAND SCARE

(Continued from page 1) press. The Music Publishers' Association met the BBC on Wednesday (5th). Today (Friday) the Music Directors' Association are holding an emergency meeting to discuss all aspects of the situation, and also to consider various matters arising from a meeting which they held with the Corporation on November 20.

**Bells to play farewell
'Jazz Club' and concert**

GRAEME BELL and his Band will not return to Australia direct from their German tour as originally planned. They will first fly back to London for a "Jazz Club" broadcast and a farewell concert with the Humphrey Lyttelton Band.

**Exhaustion forces
Steve Conway
to abandon tour**

Vocalist Steve Conway has been detained in Hull Royal Infirmary suffering from exhaustion. He had been unwell for several weeks, but had continued his music-hall tour, resting throughout the day to enable him to perform at night.

On November 24, he was unable to appear at the two final performances of the week at the Palace Theatre, Hull. Twenty-four hours later—after doctors had warned him of the serious consequences if he did not give up working at once—he entered hospital.

Road show offer

This is particularly disappointing in view of the fact that an offer had recently been made for him to take out his own road show early in the New Year.

Steve Conway began broadcasting in 1944 with organist Sandy McPherson. He was singing for Ambrose in 1945 and Peter Yorke in 1948, but it was his recording contract with Columbia which eventually consolidated his popularity.

He began touring in Variety in 1948. Apart from his own bookings, he had lately been appearing both on the air and on the stage with the Vic Oliver show.

The "Jazz Club" airing is on March 8; the concert, at the Winter Garden Theatre, Drury Lane, the following day.

The band will return to Australia on March 14, sailing on the s.s. "Orontes," which brought them here in November, 1950.

The current phase of the Bells' tour will not end with this Sunday's concert at Dudley as indicated by last week's page 12 story. The band will be here until the start of the German tour on January 5.

Swiss dates

Between the end of the German dates and the band's return to England, a number of engagements will be undertaken in Switzerland.

Next week, the Bells are at Edgbaston (12th), Oldham (13th), Lowestoft (15th) and Tunbridge Wells (16th). They record more sides for Parlophone on December 17 and 18.

**RUSSELL FOR RAMAR
IN PRE-LEWIS DATE**

Vocalist Maxine Russell took June Ramar's place in the Starlite Room guest spot this week to enable June to undertake a month's tour of the U.S. Zone of Germany.

Maxine, who has lately been freelancing, joins the Vic Lewis Orchestra next Friday—the same day that Lita Roza's sister, Alma Ross, joins the organisation.

DECCA WAX THE COLVILLE TEMPO



**Bill Gregson takes
band into Variety**

Taking advantage of a week's holiday from the Tower Ballroom, New Brighton, Bill Gregson and his band top the bill next week (10th) at the Shakespeare Theatre, Liverpool.

This is Bill's first week in Variety, although for the past few years he has regularly presented his band in Sunday concerts at the Scala, Southport, and the Alhambra, Morecambe.

During his absence from the Tower the stand will be taken over by Len Gibson and his band from Southport.

Norton Colville and his Orchestra are now contracted to Decca, and have just waxed four sides for January release. This "MM" photo shows Norton (right) with Decca's Frank Lee (left) and arranger Leonard Morris.

ESQUIRE SIGN BALL

Esquire have signed Ronnie Ball—and the Ronnie Ball Trio—to exclusive recording contracts.

The company's future plans include recordings of the trio as an independent unit, and as accompanying group to guest soloists.

Blind leader free

Peter Gray, blind pianist-vocalist, who in the past has starred with Lew Stone, Phillip Green and Jack Jackson, finds himself disengaged, after an exceptionally long run, as from December 14.

Peter has been at the Palm Court Hotel, Richmond, since October, 1948, leading a trio completed by Ronnie Scott-Dow (guitars) and Andy Isaac (bass).

A change in musical plans at the resort means that his three-year stint ends just prior to what would have been his fourth Christmas at Richmond.

LEN MUNSIE RECOVERS

After four months on the sick list, following a serious motor-accident, Len Munsie, exploitation manager of Bosworth's, the music-publishers, returned to work last week.

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Britain's 'Musician Of The Year,' writing the first of an exclusive series of articles on arranging, asks:



Johnny Dankworth makes adjustments to one of his original scores

Sydney Lipton tenorist JACK DAWKES writes on

Maintenance of your sax

ALTHOUGH the experienced player can tell almost immediately when his instrument springs a leak, the man in his first months of playing may struggle on for weeks knowing that something is wrong but at a complete loss as to the origin of the trouble.

Having had this kind of experience myself, I feel that something ought to be done to help. Experience has also taught me that preventative measures ensure the minimum of first aid. Care and maintenance, then, is the first thing to be learned.

In my own sax case I carry the following:—

A bottle of oil; two pieces of rag, one attached to a four-foot length of weighted string for use as a pull-through; a half-inch paint brush with fairly soft bristles; some blotting paper; a few elastic bands; a screwdriver.

After a dance or practice period, I think it a good policy to use the pull-through a couple of times. Not only is it hygienic to clean out the dust and water; the practice also prevents the formation of water channels which each cause a troublesome cascade through the same hole after the first few numbers have been played. Incidentally, the rag should not be too fluffy, otherwise small pieces will catch in tone holes or any projections inside.

Sticky pads

The blotting paper can be used if you have sticky pads. G sharp, E flat and C sharp at the bottom of the sax seem to be the chief offenders. Slip some paper under the pad before putting the instrument away. If you allow the pad to become stuck and then

force it away at the next playing session you are inviting trouble.

A really sticky pad can be treated with Thawpit or some similar cleaning fluid. Soak a small piece of rag in the fluid, place it under the pad and then, holding the key down, withdraw the rag. If you thoroughly clean both the pad and rim of the hole in this fashion the trouble will be completely cured.

The top pads get a larger share of moisture so it is advisable to dry them with a blotter.

When I was playing in a Palais de Danse, I noticed that French chalk used on the floor coated my sax very quickly and accumulated heavily on points where I applied oil.

This is where the paint brush comes in handy. The long bristles slip easily between the rods and springs, beneath the pads and in all the nooks and crannies which are inaccessible to a cleaning rag. A weekly whip round with the brush takes seconds but is, nevertheless, a worthwhile operation.

A spot of oil

It is important to do this before applying oil, for it is useless to feed the moving parts on a mixture of oil and gritty dust.

I consider that a spot of light oil applied every five or six weeks is plenty. Typewriter or sewing-machine oil is suitable, but remember to treat the springs as well as the rods.

This is essential. A rusty spring on the side D key, for instance, can cause a very elusive leak. In this case, the pad will close perhaps four times out of five. The fifth time, it seems to function but, in reality, friction of the rusty spring prevents it from closing properly.

After oiling, I use the second piece of rag to wipe off any excess.

Leaks

Now assume that the instrument is not blowing as well as it should, despite all your loving care.

Although there are several methods of detecting leaks, I think that the quickest and most effective for the inexperienced player is by using an electric light.

All that is needed is a four-foot length of flex, a torch battery, a bulb and appropriate holder. Connect the flex to the bulb holder and insulate to prevent any "shorting" against the body of the sax. Then screw in the bulb and connect the battery.

The next step is to pass the lamp down the bore of the instrument until it is opposite the first tone hole. Gently open and close the key and watch to see if it is seating evenly.

However minute the leak might be, the light will shine through, indicating the exact portion of the pad not making contact.

If the light can be seen all the way round the pad, the fault is possibly a dry rod or spring, or bent keywork. If, however, the

What is wrong with our Arrangers?

THE responsibility of an arranger is, indeed, a large one, and out of all proportion to the recognition he receives for his work.

It is he who can formulate or destroy an individual style; bring new attraction to an indifferent melody; or disfigure a beautiful one. He can enhance the reputation of an undistinguished vocalist or reduce a good one to a bundle of nerves through unsuitable or impossible vocal scoring. He can send dancers whirling happily around the floor, or drive them bewildered into the refreshment buffet by his "clever" cross-rhythms.

The arranger has, in fact, the well-being of the musical profession on his heavily burdened shoulders, for he can, by injudicious use of his talents, keep dancers away from dance halls, send concert audiences and picturegoers away dissatisfied, and cause radio listeners and televisioners to switch off hurriedly.

A leader can be brilliant with his ideas on presentation, programme planning, and indeed possess every other desirable attribute; yet he will be hopelessly handicapped by inadequate arrangements.

Now, much has been said and written on the subject of arranging. The vast majority of this has dealt with the technical aspects of the subject; use of voicings, chordal variations, tonal blends, ensemble and section writing, and so on.

No references

This series of articles is not intended to cover this field of the subject. Musical examples and technical references will be rare if, indeed, they crop up at all. I shall do my utmost to avoid them.

No, it is my firm conviction that, in the same way that some instrumentalists possess an adequate command of their instruments, yet are wholly unable to play a melody with any degree of finesse or musical beauty, a great number of arrangers know the mechanics of arranging but can't use the knowledge properly.

What is more amazing is that many arrangers seem unable to use their talents to their own satisfaction and to that of their employers.

Stressed

I have stressed the word "and" in this last statement because it is often supposed that a good arrangement will not "sell" while, on the other hand, an arrangement calculated to appeal to lay listeners is necessarily devoid of musical worth. The invalidity of this belief has been proved often enough by many great composers and orchestrators in the past. They have done this musically; I will try to prove it verbally in the arguments which follow.

It is not the primary object of an arranger to create a work of art.

The first objective is that the arrangement shall fulfil a function. For dance-band arrangers this may be one of many things.

However, all come under one of three types: those which make

Technical Page

pad seats unevenly, it may be hardened with age, torn, or perhaps the key itself is bent out of alignment.

Each soundhole should be examined carefully with the light.

If pads are faulty, the man with a stock of pads and shellac or glue can fit new ones. Usually, though, musicians don't have the materials and first aid measures are necessary.

Alignment

If the pad is hardened or worn, it can be moistened and thereby rendered softer. One of the elastic bands can be used to add tension to the key to "close the gap."

If a key is bent, its performance may be improved by placing an old reed or stiff piece of cardboard under the pad and gently pressing the part not making contact into alignment.

I must emphasise that all these measures are only suggested to save the situation until the instrument can be serviced by an expert.

Make sure that the octave mechanism is perfectly synchronised. One key should close immediately the other opens.

If all pads are seating properly, turn to the crook. Is there any play where the crook fits into the collar? This is a common fault, but I would advise against meddling if there is. Apply some grease to seal the leak until the collar can be properly tightened by an instrument repairer.

Perhaps the pieces of paper that you wrapped around the cork joint to make the mouthpiece fit better have lost their effectiveness. The only real solution if the cork has shrunk is to fit a new one, and that's a tricky job for an amateur. But the crook can be rotated over a lighted match so that the heat expands the cork evenly. This may get you out of trouble in an emergency, but get the crook re-corked at the earliest opportunity.

people get up and dance; those which hold the undivided attention of an audience, as at a concert; those which hold interest for those who wish to listen without annoying those who don't, as for a broadcast.

There are, of course, other jobs that an arranger may be required

- The tendency to "over-score" is an occupational disease with some arrangers.
- In gaining greater technique we have lost sight of the most important principles of arranging.
- In finding a means to an end, the end itself has been lost.

says **JOHNNY DANKWORTH**

to do, but these are the main ones confronting the dance-band arranger.

An arrangement which is suitable for all of these three functions is of inestimable value to an orchestra's library (one such score that springs to mind is Jerry Gray's famous arrangement of "American Patrol"). But the job is always difficult, and often impossible, to tackle. It is obviously better to make a good job of a score to suit one of these departments than to produce something that would be merely mediocre in all three.

In any case, a "general purpose" arrangement is often not even desirable. Certain numbers with a "concert" flavour would lose much of their appeal if treated strictly as dance material. Conversely, feature material is not required all the time in a ballroom. Dancers appreciate numbers to which they can dance and listen without having to crane their necks towards the stand for fear of missing something.

Satisfying

So we will discuss in this series what is required of the arranger in each of these three spheres, and how to go about satisfying these requirements.

A serious occupational disease of some present-day arrangers is the tendency to "over-score." It is a great temptation to look back over the score and fill in any bare looking bars, but succumbing to it can ruin a good arrangement. It is for this reason that arrangers often find to their surprise that their most hurried efforts frequently achieve the most desirable results.

BORNEMAN

CONTINUED FROM PAGE 3

South Seas. We are simply dealing with two kinds of human beings, and it is neither Simon's business nor mine to say who is morally to be praised or blamed.

But speaking after the fact and looking back into the life stories of the men whose art has proved itself through history, we find that those who had to face Eddie's dilemma generally solved it at the expense of their economic security and that of their wife and children.

Defining

It appears to be one of the defining marks of an artist that in the long run he finds it impossible to keep any personal considerations ahead of his art.

(2) A man who feels unable to do creative work at the end of a day of hack work and "wakes up in a cold sweat with a terrible, depressed feeling," who "lies in bed and keeps tearing himself down for denying what he considers his birthright, the right to compose"—that man will not be able for long to carry the burden of providing a living for his family with the peace of mind essential to a decent family-life.

To suggest that this sort of existence provides even a temporary solution of his problems may well turn out to be as short-sighted from the economic as from the artistic point of view.

(3) The crux of the matter lies in the muddled modern materialism that identifies the balance of mind which an artist can only find while he is at the job he is best suited to do, with "living in a dream world" or "living in an ivory tower"; and which identifies the race for the buck, regardless of the mental havoc it may create, as "realism" or "being objective" or even, John Stuart Mill save us, as "fulfilling one's greatest practical responsibility."

A solution?

There is one sentence in which Simon, though he does not seem to realise it, comes close to a possible solution of the problem: "At one time it even got so bad that Eddie told us he was going to take a job in a factory. All this made it impossible for him to achieve the peace of mind so necessary for creating good art."

Work in a factory—horror! And yet, if it had at all been possible for Eddie—taking his health into consideration—to take a job entirely away from music, as so many legitimate composers have to do, it might have enabled him to continue with the musical tasks which he has set himself

This is another subject to which great importance must be attached—what not to write, and when not to write it. We will deal with this later.

Arrangers often shrug their shoulders resignedly when they hear what they consider a "corny" band playing arrangements which do not impress them, and are mystified why the band concerned is so popular.

The answer is simple. The arranger in most cases has accepted his most important functional responsibility. He has preserved the identity of the melody. This is, after all, the very least one can do for the composer. Brahms, Beethoven and Bizet all stated their themes clearly and simply before proceeding with their variations.

The next priority is the mood and spirit of the tune.

Prejudiced

This is a subject on which most arrangers seem prejudiced. Ballads are too often treated as "tear-jerkers," dirges—or opportunities to transplant some highly passionate sequence from Ravel, Delius or their contemporaries. In short, the scores are too often dolorous.

Quick numbers are too frequently stripped of their carefree, buoyant character and reset in a ponderous medium-jump-tempo treatment, overcrowded with long modulations and thick, cloying figures. In consequence, the happy spirit which first characterised the number is swamped.

I contend that an arranger must first learn to present a melody and convey its original mood before he attempts to do anything more, and this is a quality which many of our arrangers never seem to show!

Not destructive

But the purpose of these articles is not merely destructive. This first instalment is merely meant to elucidate what must be considered wrong with our present approach to arranging; this I have tried to do.

To put it in a nutshell, I think that in the process of gaining greater technique we have lost sight of the most important principles of arranging. In finding a means to an end, the end itself has been lost.

And, having diagnosed the illness, I will try to prescribe a treatment and cure in the articles which will follow.

Remember, though, that the subject throughout will be not "How to arrange," but "What to arrange, and why to arrange it."

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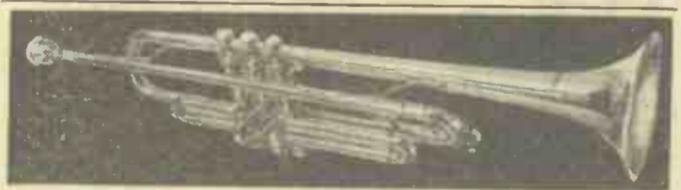
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edited by Max Jones
and Sinclair Trail

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THE first time I heard Lee Collins in person was at the rehearsal for the Mezzrow concert.

Backstage at the Salle Pleyel, he warmed up with a few scalar runs, then stood silently at one end of the stage while Mezz, Panassié and the French musicians discussed routines, lighting and so on, in alternate French and English.

Throughout the rehearsal, I thought, Collins seemed remote from the fuss and talk. Nobody asked his advice and he offered none.

But when the music started he straightened up, blew air through the trumpet, wiped his mouth on the back of his hand and shot an anxious look at Mezz, who was having trouble with his second clarinetist (Guy Lafitte) and the harmony of "Really The Blues."

Time for the trumpet solo came and Collins was waved up to the mike by Mezz. It needed only three or four bars to tell that here was the real thing in New Orleans trumpet.

The tone was hot and pretty big, with a kind of crackling vibrato on the long notes that I had noticed with Armstrong and Bechet when hearing them in person. The feeling was right,

MAX JONES begins the story of LEE COLLINS

too, and there was the dragged timing and off-the-beat swing of Armstrong's blues playing.

Later numbers showed that Lee Collins was like Louis, not in a piecemeal fashion, but in an organic musical way. Armstrong, I'm told, confirms that Lee plays

more like him than anyone else does.

Lee's blues choruses recall "Muggles" and also "Please Stop Playing Those Blues"; in addition is some of the blues quality of the last Ladnier performances—and here and there a run in the Henry Allen tradition. Collins himself swears allegiance to Bunk Johnson.

"Bunk was my idol when I was a boy," he says. "And when I was coming up, he was my inspiration. Louis and I grew up together, always played in that way. I guess it came from Bolden; through Bunk to Buddy Petit, Louis and me."

From four hours of conversation with him I got the impression he spent little time listening to records—Armstrong's or any others—and it was certain he had not often been able to hear Louis in person since the early days.

It was hard to believe this when he started playing, even though the style was so obviously personal and deeply felt, for we are conditioned to discern Armstrong influences in so much trumpet work.

The truth may be that Louis was influenced in part by Collins, and that both stemmed from the same school of jazz trumpet.

One thing I know: Collins is a fine jazz player still; a man who missed earlier fame by some chance that kept him from the recording studios except on three or four occasions.

Never lost touch

As Denis Preston said in his broadcast report: "Unlike Bunk, Lee Collins never stopped playing—never lost touch with his technique. He has, in fact, been in constant work since he first came into the music business over 30 years ago."

Unfortunately, his work has been largely unheard outside the Chicago area all these years.

Rudi Blesh recorded him with "Chippie" Hill in 1946, and his blues playing is adequately captured on those Circle sides.

Robert Stendahl also cut good Collins (on Century), with Little Brother's Quintet.

Otherwise there were only the Spivey and Morton records, and the four excellent Jones-Collins Astoria Hot Eight titles, as examples of his trumpet—until he came to Europe.

Now, it looks as though Panassié—who did a great deal



Left to right: Mezzrow, Zutty Singleton and Lee Collins pictured during a recent Vogue recording session.

towards Europe's "discovery" of jazz as an art before the Americans honoured it at home—is helping to bring recognition to another neglected jazzman.

In October, Lee Collins celebrated his 50th birthday. The half-century should see him gain a belated place in the European sun.

Lee's own story

I WAS born on October 17, 1901, in a house on Delachaise-street and Robertson, in the uptown neighbourhood. My mother was born in the same house, which was my grandmother's.

We had musicians in the family, namely, my father—who played trumpet out on road shows—and my uncle, Oscar Collins, who travelled with Lorenzo Tio, Sr. (the clarinetist) in a brass band.

I began on cornet at 11, picked it up pretty fast, and came out professional in 1916. My first job was at the Zulus Club; that was a very proud day, I remember.

After that, I played dances and parades with many of the bands of the day—with Papa Celestin and the Tuxedo; with Manuel Manetta (piano, saxophones and most other instruments); with Tig Chambers and the Columbia Band; and with Jack Carey, the "Tiger Rag" man who was uncle of Mutt Carey.

Right up until 1924 I worked in New Orleans. (To be continued)

Lomax played these:

ON his "Blues in the Mississippi Night" (Nov. 23), third and last of "The Art of the Negro" programmes on the Third (reviewed on page two), Alan Lomax used these records:—

Mezz-Ladnier Quintet, "If You See Me Comin'" (HMV); Bessie Smith, "St. Louis Blues" (Parlo.); Paul Whiteman, "Rhapsody In Blue" (HMV); Dorsey Brothers, "Am I Blue?" (Parlo.); Mama Yancey, "How Long Blues" (Session); Lonnie Johnson, "Rocks In My Bed" (Melodisc); Sleepy John Estes, "Milk Cow Blues" (Bluebird); Sonny Terry and Oh Red, "Harmonica Stomp" (Am. Col.); Jimmie Rodgers, "Blue Yodel No. 1" (R-Zono); Carlisle Brothers, "Dollar Bill Mama" (King); Chub Parham, "The Train" (Lib. of Congress); Blind Sammie, "Travelin' Blues" (Am. Col.); Jimmy Yancey, "Midnight Stomp" (Session); Henry Townsend, "Mistreated Blues" (Am. Col.); Jim Henry, "I Don't Mind The Weather" (L. of C.); Robert Johnson, "Hell Hound On My Trail" (Perfect); Muddy Waters, "I Be's Troubled" (L. of C.); Jimmy Yancey, "Eternal Blues" (Session); T. Brown and Three Dynamites, "Dynamite Boogie" (Am. Col.).

Lomax sang "Duncan and Brady," "Mr. Charlie" and other songs. The rest of the talking, singing and playing was recorded in the field by Lomax on tapes.

On Friday's repeat, John Lee Hooker, "Hoogie Boogie" (Jazz Selection); Big Maceo, "Texas Blues" (Bluebird); and Muddy Waters, "Walkin' Blues" (J.S.), were heard.

An alto is a welcome innovation . . .

WELL, here's a bit of an innovation—a New Orleans (sic) combination, with an alto saxophone stuck in its middle. And let it be said here and now that I like it a lot, and only wish there were more of this kind of thing going on in our local jazz cliques.

Most of our young bands stick too much to the pattern as laid down by "them-what-has-gone-before." The result is a sameness of sound that is inclined to become somewhat tedious to the average listener.

They play the same old New Orleans (more sic) standbys, and it all becomes rather boring to everyone, except to the musicians themselves, their relatives, friends and followers.

I know that quite a number of you frown upon the saxophone almost as strongly as did the lay Press of ten to twelve years ago. I can't think why. The saxophone can emit just as much jazz as a cornet; it's the person at the blowing end who matters.

Lazy Ade Monsborough blows in a manner which reminds me very strongly of that old Chicagoan, Boyce Brown. Ade is obviously not very interested in tonal quality (if he even ever gave it a thought); what he is after is swing and attack; and let the music be hot.

He is imbued with a fine jazz sense and his results are therefore good, genuine hot music.

The general band noise, as generated by this introduction of a saxophone into the front line, lies somewhere between the White Chicagoans of the late 'thirties and a Jimmy O'Bryant Washboard Band. Good clean fun with no holds barred.

The Paul Mares 1935 sides for Columbia are rather in the same vein, although it is probably the presence of Boyce Brown that brings them to mind.

It is, however, unnecessary to draw parallels with other people's music, for these sides are strong enough to stand on their own. It is indeed a dangerous practice, for I notice that one eminent critic has likened this record to the playing of the Luis Russell Band, and, for some reason which is not very clear to me, advises his readers to play it in company with Russell's "Swing Out."

I can only say that whereas one swallow is reputed not to make a summer, it would appear that one saxophone can cause quite a rustle.

Resemblance

As a matter of fact, "Hoppin' Mad" does bear a certain musical resemblance to Russell's "Jersey Lightning"; but from there, the bands have no resemblance whatever.

"Hoppin' Mad" is perhaps the better side. It is played at a fast, swingy tempo, and the rhythm section, with Hopkinson on washboard, plays with punch and lift.

The band has been better balanced than in some of their recent recordings, and the first ensemble, complete with washboard breaks, is faithfully and brightly recorded.

Lazy Ade's solo goes with a kick, and his sour-toned out-of-tuneness is in keeping with the type of music portrayed. The piano solo, although well executed, decreases the tension to some extent, but the band picks up again with an all-in chorus



HUMPHREY LYTTTELTON AND HIS BAND with ADE MONSBOURGH
Hoppin' Mad
Don't Monkey With It
(Parlophone R3460)

Humphrey Lyttelton (tp.), Wally Fawkes (clt.), Ade Monsborough (alto), Johnny Parker (pno.), Fred Legon (bjo), George Hopkinson (washboard), Micky Ashman (bass). Recorded London, 26/9/51.

containing excellent breaks by most of the band.

Humph's horn fairly bustles the band into the last chorus, which goes with a fine, free swing.

The reverse is an original by Ade Monsborough. The atmosphere is roughly the same, but the tempo is much slower and the boys do not quite attain the free blowing, hot sound of the backing.

There is an authentic sounding chorus for washboard, and Monsborough, at this tempo, manages to sound even more Chicagoan than ever. To continue the similitudes, Humph here manages to produce a tone and style which sound like a cross between Max Kaminsky and Natty Dominique. It all fits into the picture perfectly—and it adds up to make one of the best records that we have received from our Number One jazz band.

SY OLIVER AND HIS ORCHESTRA
Castle Rock
Siesta At The Fiesta
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Sy Oliver (leader and vocal), George Dorsey, Dan Burrows, Fred Williams, Milt Yaner (saxes), Taft Jordan, Benj. Previn, Carle Poole (tpns.), Frank Faraco, Henderson Chambers, Harry Singer (tms.), Billy Taylor (pno.), Everett Barksdale (gtr.), Sammy Block (bass), John Blowers (drs.). "S. At The F." recorded 24/1/50. "G.R." recorded 13/7/51.

FOR any of our readers who recall with pleasure the old Lunceford band when at its zenith, this record will come as a pleasant surprise.

The prime mover behind this very excellent bit of swing is Sy Oliver, at one time arranger-in-chief for Lunceford, and now in charge of things musical at American Decca.

It is obvious that Sy hasn't forgotten what it was all about, and it sounds good to hear once again a large band which really plays with a swing.

Delightful

"Castle Rock" does just that thing—it rocks like fun, with the fine brass section blowing like steam and making a very hot sound. The delightful vocal is by Oliver himself.

The backing is rather in the Ellington pattern. It is a fine arrangement and the band goes with that wonderful surge known to large coloured orchestras only. The trombone work, which is very fine, is played by Henderson Chambers.

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Saxist Coughlan leads at new Irish ballroom

DUBLIN ballroom operator Bill Fuller added still another jewel to his crown on Saturday, November 24, when he opened the new Ballerina Ballroom in Dublin.

Leading the newly formed eight-piece Ballerina orchestra is Joe Coughlan, Dublin saxist with over sixty Radio Eireann broadcasts to his credit, and late leader of the sax section of Johnny Devlin's Band at the Crystal Ballroom.

Between them on Saturday night manager Eddie Downey and bandleader Coughlan received over fifty well-wishing telegrams from musicians all over the country.

Teddy Foster and Band were the first cross-channel visitors, and scored a great success on Tuesday, November 27.

DON RICO ENDS IRISH TOUR

Don Rico and his Orchestra returned to England on November 29 after playing only one week of their projected three months' Irish tour. He had found the tour to be financially impracticable.

IFM Secretary Paddy Malone told the MELODY MAKER: "The projected tour was too long and too ambitious—no one has ever before attempted a 12 weeks' tour over here."

Opening on November 18 at Arklow, Co. Wicklow, Don Rico appeared at New Ross (20th), Graigue Na Managh (21st), Courtown (23rd), and the Crystal Ballroom, Dublin (28th). After this date Don decided to call it a day.

SONNY'S OFFICE

Sonny Rose is the latest Birmingham bandleader to open his own office. He can now be found at Suite 19, 38, John Bright-street, Birmingham, in addition to the West End Ballroom, where he has just been signed until the end of 1952.

STOP PRESS

Jack Speed, violinist-leader at the Queen's Hydro, Blackpool, died suddenly at home on Thursday evening last week.

BBC makes drastic cuts in Northern Variety Orchestra

"A CHANGE in programme commitments" is the reason given by the BBC for drastic cuts in the personnel of the Northern Variety Orchestra.

These come into effect on January 22, when the orchestra will lose not only its present conductor, Vilem Tausky (who succeeded Ray Martin only a few months ago), but also its complete woodwind and string sections with the exception of violin-leader Norman George.

The future of the remainder of the orchestra, comprising five saxes, three trumpets, trombone and rhythm section, is problematical. The boys are all dance musicians, but the BBC states definitely that the unit will not be used for dance band sessions.

Less Variety

The BBC told the "MM" that in the quarter commencing in January there will be less Variety than before in Northern programmes—hence there will not be enough work to justify spending public money on retaining a large orchestra.

It is felt that it is preferable to retain the dance section and add strings and woodwind when the occasion demands, on a session basis, rather than retain a light orchestral combination and add scratch sax and brass sections.

It will also be possible to use small groups from the orchestra as accompanying units where required.

Harry Roy opens new Cheshire Hall

On Friday last Harry Roy and his Band played for the gala opening of the new Civic Hall at Nantwich, Cheshire, to a picked assembly of local notabilities.

Arthur Kimbrell has secured the rights for Saturday dancing at the new hall, and tomorrow (Saturday) he will present Smiling Johnny Smith and his Band, followed by Eric Winstone and his Orchestra on December 22.

Johnny Smith has just completed a two-year stint at St. George's Ballroom, Hinckley, and opens up in a regular Saturday berth at the Empire Ballroom, Loughborough, on the 15th. His successor at Hinckley is Maurice Britton and his Orchestra.

BEAUTY QUEST



Film star Joan Rice (left) and her producer, Harold Huth (right), chat with Sonny Rose and his wife at the West End Ballroom, Birmingham. Occasion was a Midlands Beauty Queen Carnival.

Four Edinburgh bands hit by music thefts

AT large in Edinburgh is a thief who has been making a rich haul of the strangest booty. Not money, not goods, but band parts! He has already raided four ballrooms and decamped with valuable musical scores.

One of the hardest hit of his victims is bandleader Tony Fusco, from whose ballroom in Picardy-place he made his getaway with no fewer than 300 parts.

In his 20 years in the business Tony had built up a library comprising 6,000 parts of commercial numbers and special arrangements. Three thousand of those parts—1,000 each for alto sax, trumpet and piano—have now been stolen.

Making his entry into the hall by way of the front door, the thief broke open the door leading to the balcony, dropped 20 feet from the balcony to the floor and made his way to the stand where the parts were lying.

"Many of the stolen parts are irreplaceable," said Tony Fusco, "and it is no exaggeration to say that the library I had built up is now ruined."

Other dance halls in the city from which band parts have been stolen are the Leith Assembly Rooms, the New Dunedin and the Abbeymount Ballroom. Police inquiries are proceeding.

PROVINCIAL PARS

BUNNY BURROWS, one-time Henry Hall vocalist and now with Bill Webb at the Princess Ballroom, Manchester, 21, has 200 back issues of the MELODY MAKER which he would be glad to send on to any hospital (or patient) upon receipt of a postcard.

HARRY CONNOLLY, Manchester trumpeter who recently finished a two years' run as leader aboard the "Franconia," has now taken over a grocery business in Stretford.

GUITARIST Bill Randall has left Manlle Berg's Band at Birmingham Grand Casino, and is replaced by accordionist Edgar Klaka from the Charlie Short Quartet.

VAL DEROSA, ex-Jack Simpson Sextet, has taken over on bass and vocals in Lauri Blandford's Band at Glasgow Dennistoun Palais from Walter Russell.

BLUE NOTES vocal quartet, comprising Cyril Bell, Geoff Laws, Len Wharton and Francis Wilson, is now resident with the Newington Orchestra at Hull in addition to vocalist Don Holden.

JERRY DAWSON.

'MM' CHAMPIONS PLAY FIRST CONCERT DATE

ARTHUR ROWBERRY'S first concert appearance since his band assumed professional status was on Sunday last (2nd) at the City Hall, Sheffield, which housed over 2,000 fans for the occasion.

The "All-Britain" champions are again in Yorkshire this Sunday (9th), when they appear for Helana Productions at Leeds Town Hall, with Petula Clark as guest artist.

Under the same aegis, Roy Fox and his Band and the Norman Burns Quintet appear tonight (Friday) at Armley Baths, Leeds, and Harry Gold and his Pieces of Eight at Darlington Baths (7th), Doncaster (8th) and Rotherham (9th).

The Burns group is at the Galety Ballroom, Batley, tomorrow, and on Sunday is at the Royal Hall, Harrogate, where Petula Clark will appear in addition to her Leeds date.

Cyril Stapleton and his Orchestra will appear at the Unity Hall, Wakefield, on December 12, the Squadronaires at Goolle Baths on the 14th, Humphrey Lyttelton at the Jubilee Hall, Leeds, on the 15th, and at Hull City Hall on the 16th.

Traditional Jazz to be on record

It has now been decided that for the Scottish "Jazz—Hot and Cool" programme to be aired on December 12, the George Scott Henderson group will handle only the modern-style numbers, whilst the traditional music will be played on records.

David Mylne, of Edinburgh, Scottish representative of the NFO, who was originally called in by producer Donald McLean in an advisory capacity, will now write the script, introduce the programme, and play records from his traditional collection.

The reed-man with the Scott Henderson group is Ronnie Brown—not Tony Brown as stated last week.

CHARLES HENESEY, who has been playing piano and acting as deputy leader for Gordon Home at the Capitol Ballroom, Leeds, for the past year, is leaving for Liverpool, and after December 3 will be permanently domiciled at 210, Cardigan-lane, Leeds 6.

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