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DJANGO REINHARDT TO PLAY IN STATES WITH ELLINGTON

(By the News Editor of Musical Express)

Saturday, October 26th

AT MIDNIGHT ON THE ABOVE DATE I WAS STANDING OUTSIDE THE BAG O' NAILS WITH DJANGO REINHARDT. I HAD BROUGHT HIM OVER FROM THE CARRIBAN, WHERE HE HAD JUST PLAYED A TERRIFIC JAM SESSION WITH DICK KATZ AND COLERIDGE GOODE, USING FRANK DENZI'S GUITAR. WE STOOD OUTSIDE THE BAG O' NAILS TALKING FOR A MOMENT WITH RAY ELLINGTON AND ONE OR TWO OTHERS. THE RAIN WAS FALLING, AS USUAL, SUDDENLY, OUT OF THE DARKNESS, THERE APPEARED A SLIM FIGURE. AS HE CAME INTO THE LAMPLIGHT ONE OF OUR PARTY CLAIMED, "THERE'S STEPHAN!" AND, SURE ENOUGH, IT WAS STEPHAN GRAPPELLE. BY THE STRANGEST COINCIDENCE REINHARDT'S OLD PARTNER IN THE FAMOUS "QUINTET DU HOT CLUB DE FRANCE" HAD MATERIALISED OUT OF THE DARKNESS OF A WET LONDON NIGHT TO CONFRONT HIS OLD PARTNER RIGHT UNDER THE NOSE OF "MUSICAL EXPRESS."

THAT IT WAS A COINCIDENCE READERS MAY JUDGE FOR THEMSELVES. REINHARDT WOULD NEVER HAVE BEEN IN LONDON THAT NIGHT HAD IT NOT BEEN FOR THE STRIKE AT ORLEANS AIRPORT. FOR HE WAS ON HIS WAY TO THE UNITED STATES, WHERE HE IS TO PLAY WITH DUKE ELLINGTON AT CARNEGIE HALL. HE HAD BEEN TRYING TO CONTACT GRAPPELLE FOR SOME TIME, WITHOUT SUCCESS. AND HERE THEY WERE, THESE TWO FAMOUS PARTNERS, STANDING FACE TO FACE

Everybody in our little group felt the importance of this sudden meeting. In a second the two men were shaking hands. There was nothing to denote any glib exuberance; no embracing in the Continental manner. They might have been a couple of phlegmatic Englishmen, rather than two of the most talked-of jazz instrumentalists of this age. But beneath it all I sensed a deep emotion and suppressed excitement. They spoke for a few moments in French, and then Reinhardt politely asked us to excuse them—they wanted to talk. With that they entered the Bag o' Nails where, later, I saw them in earnest conversation.

This was too big a story for have described him as having me to leave for very long, so I deep poetic feeling of a kypsy joined them later on to hear of his plans. It is true, now, clarity of the coloured race. Since their historic meeting, that world-popular Quintet may be re-formed in America. In the States, Django Reinhardt, its founder of the Quintet, is greatly respected, not only as one of the world's greatest guitarists, but as a composer as well. They regard him as the nearest musical relation to Duke Ellington and by Ellington is the greatest ev-

Reinhardt with George Shearing

Sunday, October 27th.

"Musical Express" was instrumental in bringing together Django Reinhardt and George Shearing at the Carribean tonight. It is well known that during Django's last visit to this country many recordings were made for overseas, and with him, apart from Grappelle, were George Shearing and Coleridge Goode. Tonight they played together again to an excited crowd in their own inimitable style. Shearing played better than we have ever heard him before and seemed inspired by Django's guitar. Needless to say, every one present gave the trio a terrific ovation.

CAROL FENTON FOR PARIS



Carol Fenton, wife of well-known pianist-arranger Bernie Fenton, is to leave for Paris within the next two weeks. She is opening at the famous Jimmy's in Montparnasse, where she will be appearing in the cabaret and singing with the band. It is interesting to remember that it was at Jimmy's that Valaida had her first big break.

G.I. PIANIST TO PLAY CLASSICS IN PICTURE

To appear shortly in United Artists' new film "The Bachelor's Daughters" is ex-G.I. Eugene List. At the early age of eleven he had appeared twice as a solo artist with the Los Angeles Philharmonic Orchestra under Arturo Rodzinski and at the recent Potsdam Conference played before the Big Three. On being asked to play the Chopin Waltz in A flat (Opus 2) he replied that he did not know it from memory but if someone would turn the pages of the music he would be able to do so. President Truman elected to take on the job to the delight of all present. In the film, featuring Ann Dvorak and Adolph Menjou he will be playing works by Brahms, Chopin and Beethoven.



Eugene List to play Brahms for Menjou film.

RUDY STARITA BACK

After a very long tour of the Continent and Middle East with his Ladies Band, Rudy Starita, who is now back in England, is shortly to revive his single act. His first television date will be on November 1 and may be heard in Variety Band Box in the very near future. This will be the first time the public will have heard him on the air for five years.

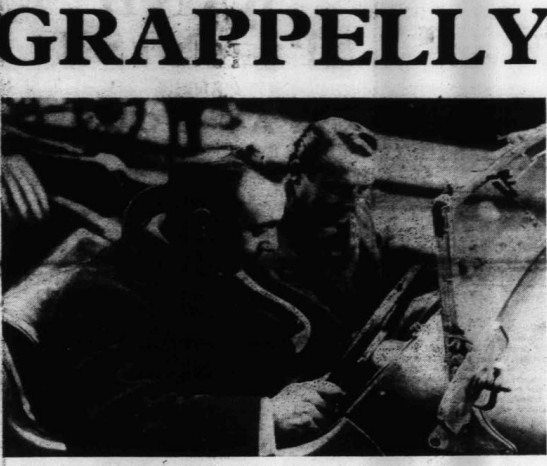
Toscanini Sends for Dr. Graf

For the past sixteen years stage manager of the Metropolitan Opera, Dr. Herbert Graf recently went to Hollywood with the suggestion of Lauritz Melchior to act as technical adviser for MGM's new film "This Time For Keeps."

When on the set of this film recently a telegram from Arturo Toscanini was delivered to him in which the famous conductor pleaded with Graf to go to Italy to take on the job to help stage the operas at La Scala in Milan. At the time of going to press we are informed that providing Dr. Graf can arrange his Hollywood and New York commitments satisfactorily he will fly to Italy as soon as the film he is working on is completed.

Geo. Evans for Isle of Man

The George Evans Orchestra has been booked for the Christmas season at the famous Villa Marina, Isle of Man, where they will play during the famous Boxing Day until New Year's Eve. The occasion is one which is still comparatively unknown to the general public, had this management arranged for them by well-known booker Ed. R.D.S. Productions.



Musical Express picture of Reinhardt and Grappelle seen leaving their hotel for the airport.

Original "Honeysuckle Rose" now in London

Minto Cato, Coloured Star who Inspired Fats Waller's Famous Song

(Musical Express Staff Reporter)

Minto Cato, talented coloured singer and pianist from America, who originally came here to entertain the troops, is currently appearing at Churchill's. This artist was once married to Andy Razaf, the famous lyric writer who put to words the inimitable Fats Waller tunes. Mention of the late Fats Waller instantly brings to mind one of the most characteristic of the Waller repertoire "Honeysuckle Rose."

Minto Cato told "Musical Express" how she became the inspiration for the title and lyrics of this internationally popular song. At the time the number was written she was then Mrs. Razaf. Fats Waller and Andy were working on the numbers for a new show. Their week-ends were spent at a place called Asbury Park, famous hotel



Minto Cato

resort, where Andy's mother had her home.

Waller had already conceived the musical theme, but the title and lyrics were elusive to Razaf. After dinner one night a waitress brought coffee, but forgot to bring the sugar or a spoon. Andy's mother, paying her daughter-in-law a pretty compliment, said, "Let Minto stir it with her finger—that'll sweeten it!" And thereupon the great lyric was born:

"... You're my sugar, You just have to touch my cup, Don't need sugar, It's sweet when you stir it up..."

Minto Cato was the inspiration for what was undoubtedly one of Fats Waller's greatest successes. She leaves London shortly for a Continental tour including Belgium, France and Denmark.

BORSTEIN OPENS AT STRETFORD

Labour Permits Granted

Sacha Borstein opened this week to excellent business at Stretford. "Musical Express" is glad to state that this paper was instrumental in obtaining the permits for this band to work in England in view of all the Borstein boys had done during the war. Mr. P. C. Gordon-Walker, M.P., was approached by us and he was sufficiently interested in this deserving case to bring the matter before the Home Office, who treated the application sympathetically. Within three days the labour permits were obtained and Sacha's Melodists undertook their first engagement.

Wally Robb at Boscombe

Wally Robb is playing to capacity business at Boscombe Palais de Dance with a band controlled by well-known Bournemouth agent, Charlie Richards. He has with him several well-known musicians including Johnny Smith on bass and Arn Williams, noted Glasgow tenor saxophonist.

Doreen Lundy re-joins B.B.C.

Doreen Lundy has recently resigned for the Monday Night at Eight series on which she is the singing comrade. Doreen has been kept very busy, apart from appearing nightly at Hatchett's Restaurant she will be doing her first recordings as a solo artist for H.M.V. next month.

JACK SIMPSON'S ALL-BRITISH PROGRAMME

(Musical Express Reporter)

Commencing November 9, Jack Simpson with his Sextet will be featuring an ALL-BRITISH music programme. This will consist of tunes old and new and will be presented as a regular weekly series.

Simpson's "Musical Express" is an exclusive interview that has been concentrating exclusively on British songs for his recording, for he feels that this is a fine way of presenting our songs to the American public.

In view of the recent move by British song writers to obtain more recognition that has been the case in the past, this move is one of great importance and comes at a most propitious time.

Immediately Jack heard about the Songwriters' Committee and their aims he approached the B.B.C. with his suggestion. For this programme, it was accepted, and as a result we shall now have the opportunity of hearing every Saturday night, Peter and Maureen Morton singing while the Simpson Sextet play ALL BRITISH TUNES.

Tchaikowsky Theme for Jane Russell

(Musical Express Critic)

The new film "The Outlaw" which is being released through United Artists, has been the subject of great controversy in the States and Canada over censorship difficulties. These difficulties now having been overcome



Jane Russell

we are to see in England the new and exotic star Jane Russell who is to play the part of "Rio" in the film.

It is interesting to note that the background music accompanying the story is a theme titled "Rio" and is taken from the Tchaikowsky Pathétique Symphony.

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3/2 Dorey's Boogie	2/1 12 Major's Good Tutor	21 Trombone Tutor	1/6
3/2 Valse Elegante	2/1 North Wood Concerto	21 Shiner's Arrangement	3/8
3/2 Valse Elegante	2/1 12 Major's Good Tutor	21 String Bass Tutor	3/8
3/2 Valse Elegante	2/1 12 Major's Good Tutor	21 Arranger's	2/1
3/2 Valse Elegante	2/1 12 Major's Good Tutor	21 Arranger's	2/1

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Geo. Evans for Isle of Man

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Rose Room reception. Meeting of executives and members at an informal cocktail party held on Friday, October 25. In the above photographs readers will recognise many well-known figures including Eric Robinson, Doreen Lundy, Avril Angers, Paul Genge, George Melachrino, Ivor Maizres, Joe Leopold, Paul Fenouillet, Pat Dodd, Harnish Menzies and Joe Jeanette.

BOOK REVIEW
Jazz by Robert Goffin
(Musicians' Press Ltd.)

This new book by the author of "Aux Frontiers du Jazz" is written in a pleasant and easy style, and although it contains some inaccuracies it makes quite interesting documentary reading and is a valuable asset to the musician's library.

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THE VOICE

THE SEMI-PRO... This is the last time readers of "Musical Express" will read the word "Semi-Pro" in the columns of this newspaper. From now on this word no longer exists in our vocabulary. Since the inception of this periodical we have invited readers to the... outcome of this invitation is a letter which we present in our "Postbag" this week. This interesting communication comes from a well-informed source, gives a new aspect to the above controversy. "Musical Express" is not only proud to print it but proud to be influenced by such valuable opinion.

Obviously a person playing music for financial consideration is a professional. There is only one other type—the person who plays for his own amusement—and he is an amateur. The lesson could also have been learned from the world of sport, where the line of demarcation between pro and amateur is clearly defined and is governed by the financial consideration. It matters little whether a paid musician has other interests or not if he is paid for the job then obviously, our correspondent points out, he is a professional player. If he accepts no fee whatever he is an amateur. There is no half-way house.

We know, when we invited readers' letters, that we would collect, in this manner, a wealth of wisdom from amongst public opinion. We were prepared to place our readers' views at the disposal of the profession. We admit being a little surprised at discovering, by this method, a new slant in a very controversial topic. But we are quick enough on the uptake to see that from an aspect of the problem important enough to affect the entire quality of this newspaper. At this juncture, therefore, we beg to apologise and say goodbye to "semi-pros" whose existence we no longer recognise but whom we welcome in their capacity of wage-earners, as professionals.

PROGRESS We have, to date, published five issues of "Musical Express" without permitting ourselves the egotism of a fanfare. In no sense do we have been too busy getting down to the actual publication of what has proved to be the most revolutionary newspaper the music business has ever owned. We have never allowed the name of this newspaper to be blown away by the wind of controversy. Nobody on the staff of this newspaper has been allowed the privilege of his name gracing the columns he writes, from the Managing Editor downwards. We rated the literary content of this newspaper far more important to its readers than the names of its staff. In other words, we have been too busy to let our names be blown away by the wind of controversy. Nobody on the staff of this newspaper has been allowed the privilege of his name gracing the columns he writes, from the Managing Editor downwards. We rated the literary content of this newspaper far more important to its readers than the names of its staff. In other words, we have been too busy to let our names be blown away by the wind of controversy.

RECOGNITION We who control the destiny of "Musical Express" knew from the very beginning that the musician of today is not the musician of yesterday. We knew that even in the business of popular music, as illustrated as it has always been, like ORK (for orchestra), PIX (for pictures), WAXING (for recording), BATHING (for bathers), NITRINE (for night club), DANZON (for dance) and the rest of the tribe written for him. We knew very well that any self-respecting British musician with a mind of his own regarded this as the only intelligence.

THE CRUSADE At this stage "The Voice" in this newspaper wishes to take you into his confidence. You may well ask "What is the object of all this?" Does "Musical Express" wish to tear the roots and crush all opposition? The answer is NO. "Musical Express" has a crusade, but this crusade is to take music journalism out of the disgraced rut into which it has degenerated and to lift it into the place it deserves among the decent literature of this country. "Musical Express" does not FEAR opposition. It WANTS it. Only in this way, with the keenest possible competition can "Musical Express" enjoy the healthy interest of the musical profession. We predict that changes will be noticeable in some directions, for no newspaper can afford to wobble in among self-complacency when it has healthy opposition to keep it on its toes.

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The necessary qualifications of The Pianist

by PAT DODD (Pianist with the Skyrockets)

DURING my career I have had hundreds of letters from pianists asking for my opinion of the qualifications needed to play piano in the modern dance orchestra. Contrary to popular opinion, it is not sufficient to just "play the piano." A lot of providing they have a good knowledge of the accepted chords for a few old-time hit tunes plus a good ear, they have all that is needed to step into the modern dance orchestra. Believe me, this is a misguided idea. It might have been all right twenty years ago, when dance music was more or less new to this country, but not today.

The orchestra as we know it now requires far more musical knowledge and technique from the pianist than the early jazz band. The actual part that the pianist plays in a dance band differs, naturally, according to the type of music being played. Being a member of the rhythm section his main duty is to fit in with the guitar, bass and drums and to be "felt" more than heard. Many rhythm sections are inclined to sound staid and therefore they do not have what is commonly known as "lift." One of the chief reasons for this is the fact that the pianist is apt to play his chords in the same register as the guitar. This can easily be overcome by either the pianist or the guitarist altering the register. Namely, shifting about according to the key etc., to blend with whatever the instrumentation happens to be.

When the band is playing a definite "jump" tune it is invariably better for the pianist to thicken the effect by playing in the same register as the guitar, but it is not wise to make a habit of this. Against vocals, strings, wood wind, etc., the pianist should, naturally, play lightly and "fill in" now and again for such vocals. But whatever happens—don't overdo it. Nothing sounds more distressing to the musical ear than a pianist who is "all over" the keyboard whether he's accompanying or playing a solo. I have not yet mentioned the bass but the same principle applies as to the guitar regarding the register which to play. Where the bass is playing four in a bar, it is better for the pianist to play an octave higher, without, of course, going above the range of the bass. Incident-



The Jazz Musician and the Jazz Critic By DENIS PRESTON

UNLIKE his counterpart in the world of serious music, the jazz critic, in the final instance, turns to instinctive feeling rather than academic knowledge. His guiding principle is his personal taste. Not that there isn't, even now, a loose academic framework on which to hang his jazz appreciation and accepted "schools" of jazz music, each with its little set of standards and values, to point the way. But the jazz critic, on the whole, has shown himself ready to throw in his sympathies with one specific "school"—be it New Orleans, Chicago, Kansas City or New York style jazz, or one of the many sub-divisions of modern jazz—than to treat them all as part of an academic background. And so we find a critical camp hopelessly divided amongst itself. Broadly speaking, there are two major partisan groups. On the one hand, the "continental school" noted for its catholic taste, under the spiritual championship of the French critic, Hugues Panassié. On the other, the jazz purists, whose banner is indelibly inscribed "New Orleans."

The jazz critic in this country is in an especially weak position in an especially weak position for pulling the musician by the nose, as he is so far removed from living contact with the music in question. In any case, the purist boys aren't going to turn the clock back by their insistence on New Orleans jazz as the "only true faith," any more than the smart-aleck American publicists will succeed in driving musicians along the path of "be-pop," or whatever the latest publicity craze happens to be, though they both of them may enjoy some passing success. After all, even Haydn's patron might have influenced what he wrote, but never the way he wrote it. And don't forget—the artist who plays "up" to the critic is just as despicable as the artist who plays "down" to the public.

The serious music critic when in a quandy can always rest his case, as it were, on an academic formula, adding his personal bias as a footnote. The jazz critic in a similar position is hamstrung by his partisanship. That, then, is the general tendency. There are, of course, notable exceptions, though they, as a rule, are to be found among the "continentals"—who include at least two first-rate American critics in their number; Charles Payne Rogers and Roger Pryor Dodge. Generally speaking, jazz criticism is an amateur occupation, whilst jazz playing—with the exception of one or two borderline musicians like Milton Mezzrow—very much a broad-and-butter business. The arduous jazz critic, like amateur critics in other fields—right down to fire-side politicians—is in the glorious position of being able to observe and criticise results without ever being involved in the cause.

"WHADDYA KNOW?" A Musical Quiz 1. Name three great composers whose Ninth Symphony was their last? 2. Who composed "Gypsy Baron," "Gypsy Caprice," "Gypsy Love Airs"? 3. What instruments did or do they play: Lionel Tertis, Hygin, Stanley Black, Ed. Lang, Sarasate, Red Niquardo? 4. With what famous String Quartet did Benny Goodman record? 5. Of what orchestra are they the regular conductors? John Barbirolli, Stanley Black, Leopold Stokowski? 6. Complete these titles: —Orchestra of Amsterdam; —Ballet ("Delibes"); —of the Weimar. 7. A Canon is: (a) an old dance; (b) a kind of perpetual fugue; (c) an instrumental solo; (d) a rumba-band instrument. 8. Name a comedian/symphony orchestra conductor, an opera singer/s.o. conductor, and a lady/s.o. conductor. Answers on page 6.

The murky background of Storvlye bordenlo and South Side ginniml makes a pretty romantic setting for arrachair appreciation of jazz, but long hours, bad working conditions and low wages weren't quite as romantic to the poor wretches who sweated their lives away playing what they call the "real jazz." Unfortunately, these armchair critics treat the "Evroic" Symphony either as illustrating the life of Napoleon or as illustrating the real greatness of the sona form. On the whole the a priori view leads to the fewest instances and is not so markedly illiterate as the biographical view. The only sane view is that which treats the "Evroic" Symphony as an individual work, not as a collection of scraps all dovetailed from precedent as things existing in their own musical Delius, especially in the central period are musically better from every point of view. That was the great musicologist, Sir Donald Tovey, once wrote, arguing that a piece of music should stand or fall on merits as music rather than by its sentimental associations. There is very little to choose between the silliness of trying to "read" the "Evroic" Symphony either as illustrating the life of Napoleon or as illustrating the real greatness of the sona form. On the whole the a priori view leads to the fewest instances and is not so markedly illiterate as the biographical view. The only sane view is that which treats the "Evroic" Symphony as an individual work, not as a collection of scraps all dovetailed from precedent as things existing in their own musical

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