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ROY AND SHELTON ARE FIRST TO RECORD FOR CAMARATA

AMBROSE AND VERA OFF TO SOUTH AFRICA Tito Burns Takes FANS ARE LYNN TO FOLLOW

(MUSICAL EXPRESS STAFF REPORTER)

FOLLOWING on the great news we published exclusively last week that Toots Camarata was here to supervise recordings of British artists and music for promotion in the United States, "Musical Express" has great pleasure in advising its readers that the first artist and band to record for Decca under the advice of this great musician and arranger, will be none other than Harry Roy and his B and together with our own Anne Shelton.

The titles they will record will include Anne singing "My Yiddishe Momma," and a special boogie arrangement of "Old Bull and Bush," together with a new Re-bop dance and "Daughter, Daughter," with accompaniment by Harry Roy as well as Roy's own non-vocal records.

Ambrose will record with Vera Lynn, his own vocal discovery, who became our most popular featured vocalist in this country, two British titles. These will be "How Lucky You Are" and a revival of that grand old favourite, "Try a Little Tender-

Camarata tells us that the arrangers he will be using at the moment include Woolf Phillips, Ray Martin, Phil Cardew and Thompson. He will not only be using established bands, however, but is searching amongst the newer talent in this country for suitable artists for presentation in the States.

THE Editor.-I have just read Toots Camarata's tatement in the "Musical Express," and I think it is the most progressive move ever made on behalf of tish songs and artists. Perhaps some of the doubtful ones in this country will realise that there are many songs and artists in this country worthy of American exploitation. You certainly could not have placed the matter into better hands, as to my mind, Toots Camarata is a

Sincerely yours, IRWIN DASH.

LEN LEE LEADS SAVOY **ORCHESTRA**

While Carroll Gibbons and his as to who will constitute the personal appearance at the Savoy Dance Orchestra.

Britannia Pier, Yarmouth.

NAT GONELLA **FOR SOUTHSEA**

Visitors to the newly formed Savoy Restaurant and Ballroom, Southsea, will welcome the return of Nat Gonella and his Georgians; Gonella will be taking a fourteen-piece band to this ballroom, which opens on August 1. This engagement was arranged by Jack Fallon of the Jack Hylton Agency, and at the time of going to press details are not yet available of the line up he will be taking with him.

THE RADIO REVELLERS ON LIGHT

seas programme produced by Pat Dixon, which features the Radio Revellers and Stanley Black and his Augmented Dance Orchestra, will be heard on the Light Programme on and after August 11 as well as the overseas programme. Originally scheduled for a run of eight weeks this programme will now be increased to eleven. This will mean that the last seven shows of this excellent series will be heard in this country. At the time of going to press the time has not yet been given for trans-

Pat Dixon who, as readers will know, is one of the most progressive B.B.C. producers, has incorporated several new deas in Black Magic, including many modern dance and vocal band are on their annual holi- arrangements. The ever-growing day from the Savoy Hotel, their fan following of the Radio place will be taken by the Savoy Revellers will no doubt welcome Dance Orchestra, which will be this unexpected opportunity of led by well-known London hearing Britain's top line quarviolinist Len Lee. The place of tette who, at present, have no the Inglez orchestra, which will programme of their own. On only be on vacation for a month, August 31 listeners will be able will be taken by The Claridge to hear the Revellers on the Quintette. At the time of going Carol Levis show, and this Sunto Press no details are available day they will be making a

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"THE **NIGHTINGALE**" AT PRINCES THEATRE

PLACK MAGIC, the over- WHAT looks like being a musical opened at the Princes outfit. Theatre, London. An interesting that naturally had to be given a operetta in a Chinese mise-en- lot of thought and careful scene called "The Nightingale," features American singer Mimi Benzell. Her male counterpart in the story has nothing to sing. But I must place on record that we have found in him a British juvenile man comparable with the best American tradition. John Westbrook is the boy. He voice, and is an excellent performer. I am sure he will eventually end up in the U.S.A. The charming music is by Kennedy Russell, whose name is already a household word. He conducted in person his own excellent score. It must have been gratifying for him to see his work so well produced. The audience was highly enthusiastic and the house full. At the finale, when Miss Benzell graciously bowed to the composer, I do think Kennedy Russell should have had a spot focus on him, which he so richly deserved, instead of having to take his applause in the dark.

ROCKETS BREAK RECORDS

The Blue Rockets Dance Orchestra have broken all records at Green's Playhouse, Glasgow, where they have just finished a three weeks period. Gross takings for each of the weeks' they were resident were over fifteen hundred pounds, and we are given to understand that the management were agreeably surprised at these figures for what they consider an off-season Green's management state that these are the best consistent takings since the war, except for New Year's Eve. These figures must form an effective answer to those who talk of "slump" in the dance band business at the moment.

IN THE COURTS

The recent action between Harry Roy and John Mills was amicably settled out of court.

The action between Maurice Winnick and Harry Hines commenced hearing at the Law Courts on Thursday morning at 10.30. At the time of going to Press no information was avail-

BEECHAM TO CONDUCT R.P.O. FOR BALLET

Sir Thomas Beecham will conduct the Royal Philharmonic Orchestra for the recording of Parnell will do the same thing at the ballet, "The Shoe Shop," the film "Red Shoes." Stage between representatives of the sound department and Sir fixed for a time not to interfere camp, was given similar on drams. The Quartette takes trails of the forthcoming session. Sional appearances.

Alan Green, also resident at the were on tour, and Cyril Seaward camp, was given similar on drams. The Quartette takes treatment when he conducted everything in its stride, from the band at Temple's invitation. Bach to boogie,



Elda Ribetti, famous Florentine singer waves good-bye at Waterloo on leaving England for her South African Tour.

HARRY GOLDIDINAH FORMS A FOR POTOMAC

For some time Harry Gold has been contemplating the idea of highly successful British making his band a co-operative This has been an idea preparation. To-day "Musical Express" has pleasure in announcing that Gold has made his brother Laurie, together with Geoff Love and Norrie Paramour, partners in the business. These four musicians, who have worked together to build this band into the successful venture has looks, a splendid speaking it is to-day, are now to continue as partners, and we feel sure that such a project will be a highly successful amalgamation. The band commences four weeks in the North on August 24, when they play Cleethorpes, Seaburn. Redcar, and a week at the Astoria, Manchester. On August 2 the band will be heard in the and again on Monday, July 28, new Saturday series, "Jazz in the Home Service, with Nat

FURTWANGLER SUPERB AT HAMBURG

Berlin Philharmonic before the casts.

The recording of a perform- war, filled every seat in ance of Brahm's symphony No. 2 the Albert Hall, s h o wed by the Hamburg Philharmonic, that at sixty-seven he has conducted by Wilhelm Furtfirst movement was most imwangler, was the high light of
pressive, the sweeping grandeur
last week's radio concerts. of it was brilliantly produced. Cleared at last by the Denazifica- Furtwangler is a rigid disciplintion Committee, of charges made arian, and this orchestra is against him, this titanic musi- amongst Europe's finest. Let us cian, who when he conducted the hope for more of these broad-

THE BOYS WHO PRINT "MUSICAL EXPRESS"



The first annual outing of our printers' staff took place last Sunday when this picture was taken before leaving for Clacton-on-Sea.

Heath-Parnell Golf Match

After a very successful apearance at Manchester last week, the Heath band have commenced playing to capacity crowds at Blackpool. Last week Paul Carpenter autographed records at Littlewood's, Manchester, and this week Jack arranged between those enthu-siasts of the sport, Ted Heath

TEMPLE HAS BIRTHDAY CELEBRATIONS

Last Friday the whole Butlin's Skegness camp turned out to celebrate Nat Temple's Birthday. At a big celebration party, Temple received a very beautiful ink stand as a gift Blackpool. We understand that from members of his band, and composed by Brian Easdale for a special golf match is being led the campers on a parade Rossi (violin and saxophone), the film "Red Shoes." Stage arranged between those enthuthe film "Red Shoes." Stage one at Denham will be used for the siasts of the sport, Ted Heath the recording, due to take place at the end of this month. A special conference took place special conference took place special conference took place to take place and Jack Parnell, together with famous footballer Stanley jugs of water, while the band played "How Deep is the Ocean." with Jackson's band while they have the played "How Deep is the Ocean." with Jackson's band while they have the played "How Deep is the Ocean." with Jackson's band while they have the played "How Deep is the Ocean."

Accordion Club to Savoy, Southsea

COMMENCING, Monday, August 1, Tito Burns, whose programme with his Sextet, "The Accordion Club", has become such a popular feature on the air, will take the Sextet augmented with four saxes and one trumpet to the newly opened Savoy Restaurant and Ballroom, Southsea, for the complete month of August.

MAUREEN

McIVER

With the

TARDUSTERS

Maureen McIver

Since she joined the Star-

dusters three weeks ago,

Maureen McIver has been faced

with the unenviable job of

memorising all the vocal num-

bers in the Stardusters library

room, Norwich. In addition she

has had to learn new numbers

Your reporter, who heard last

Monday's broadcast of this out-

vocalist will shortly be known

as one of the best in the coun-

try. Her vocals were tasteful.

diction good and presentation

The Stardusters have an-

who has been ill for some time.

has been forced to take a rest,

on with a deputy not yet named.

Rose Room

This Sunday, July 27, the Rose

Room will be held at the Chate-

lain Restaurant, Gerrard Street.

3878, and the music will be pro-

was of the highest order.

in the meantime.

by David Miller.

The line up will consist of Bernie Fenton, piano; Pete Chilver, guitar; Jack Fallon, bass; Burn's great new find Johnnie Gerson, on vibraphone and accordion; and Ray Ellington, who is featured as vocalist on the "Accordion Club", will also take over from Norman Burns, who is leaving the outfit, on drums. This line up with Tito leading on accordion is the original Sextet, and the saxophones so far fixed to augment the band are, Harry Kline and Harry Lamas altos, and George Tindale tenor. This leaves one tenor and trumpet to be fixed. Special arrangements for the augmented band are being done by Bernie Fenton and Aubrey Franks. Periodically during the sessions the Sextet will Well-known blues singer Dinah appear playing its own special brand of commercial jazz and be-bop.

KAYE

Kaye, who has just completed a

short tour with Nat Allen and

welcome return to that Restau-

heard by Home Service listeners

in this Saturday's Jazz Matinee,

when she will be singing as

guest artist with Duncan Whyte,

his band, will be appearing at We understand from Burns, the Potomac with the new that Tommy Jack, who arranged Reggie Dare band. Dinah, who this engagement for the band, commenced working at the has had a very busy week fixing Potomac last Monday, is making auditions for a girl vocalist. After auditioning approximately rant where she broadcast fifty odd vocalists, they finally weekly for nine months with decided on Terry Ann Foster, Harry Parry. During her tour who has been in the Middle East with Allen in the North and for ENSA. From all we hear Scotland, Pat Hutton deputised this girl has everything it takes for her appearance with them at to be a great vocalist for this the Samson and Hercules Ballfor Dinah until she was able to take up her permanent residence with the band. She will be

type of band. Ray Ellington and Tito Burns will be doing personal appear. for the three broadcasts she has ances at Cardiff this Sunday recently done with the band. with the Tommy Sampson band when they make their first appearance in this town on a fit, is of the opinion that this concert, and proved himself in Sunday Concert. Through the courtesy of the management Burns and his Sextet will be allowed to travel to London for their broadcasts in Accordion Club every Thursday.

Barreto Forms French Band

Don Marino Barreto, who will be broadcasting on the Home Service from 11 a.m.-11.30 a.m. on July 28, in a programme featuring Latin-American music, will fly immediately after his programme to Paris. This trip will be made for the purpose of joining his two brothers in Paris, where they will form a big Cuban band, which they will be taking to Biarritz for the season. During his absence Barreto's own band at the exclusive Regency Club will continue to play as usual, but will be led by

DAUGHTER FOR Mrs.ALEX BURNS

It is with great pleasure that Musical Express" announces the birth of a baby daughter to Mrs. Alex Burns, last Sunday night. The baby, to be called Alexis, will no doubt be great consolation to Mrs. Burns, who has so bravely carried on the business of Alex Burns, Ltd., since she was recently bereaved by the death of her husband.

JACKSON. **PRESENTS** NEW OUTFIT

This season, at the exclusive Burgh Island Hotel, South Devon, Jack Jackson is presenting the music of The Cyril Seaward Quartette, playing both the light musical programme and also for dancing. This versatile little combination consists of F.

All Moffatt fans are invited to the Muffit Moffatt Club on Saturday, July 26, between 2 p.m.-4 p.m. to meet Ralph Moffatt, who arrived in this country last Thursday evening. Commencing at 7.30 p.m., the club will be holding a grand gala dinner and dance, admission to which will be five shillings. Tito Burns and his Sextet will be playing for dancing, and during the evening there will be a half-hour recorded programme with Moffatt compering from the club. This programme will, at a later date, be relayed from Munich. All members and friends are advised to book tables well in advance, and can do so by telephoning Temple Bar 2892.

THE PROMS

Season Opens with the L.S.O.

The fifty-third season of the Henry Wood Promenade Concerts opened at the Albert Hall on Saturday, July 19, with the London Symphony Orchestra. under the conductorship of Sir Malcolm Sargent, with a spirited performance of Smetana's "The Bartered Bride," followed by Handel's aria, " Riportia gloriosa palma," the soloist being Elena Danieli, and Delius's "Brigg Fair."

Eric Harrison was the soloist in Rachmaninoff's rhapsody on a theme of Paganini for pianoforte and orchestra, which was selected by Basil Cameron. Mr. Harrison was making his first appearance at a Promenade every way worthy of the honour; his technique and interpretation leaving nothing to be desired.

The Symphony was Borodin's Second in B minor. This colourful work was marred by lack of nounced that Freddy Thomas, vitality in the performance for which the rather oppressive heat was probably to blame. However, and the band will be carrying more than adequate amends were made after the interval by the strings of the orchestra in Vaughan Williams's "Fantasia on a theme of Thomas Tallis," which was conducted by Sir

Adrian Boult. This first night was not without its drama. Mr. Harrison had been suffering from an exposed nerve on one of his fingers for Bookings can be made through which he had been receiving Mountview 2082 and Gerrard treatment throughout the previous week. The bandages were vided by Joe Crossman and his only removed the night before Rose Room Trio, with compering | the concert.

MALCOLM RAYMENT.

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THE VOICE

DECCA LEADS THE WAY

Last week Toots Camarata spoke to the profession through these pages. He had a momentous announ to make. He stated that he was here to advise Decca in their choice of material suitable for sale in the United States. Every British artiste, musician, bandleader or song sold in America means dollars for Britain. So far the limelight has been focused upon manufactured goods as a source of dollars. At last some practical move has been made to earn this currency with British entertainment. It will be obvious that the entertainment industry in this country is an excellent potential dollar earner-provided the goods are what the purchaser wants.

MAKING SURE

Note how Decca has gone about it. No wild guessing. No precipitous assumptions. They sent for an expert—quali-fied not only in music of the highest order but an expert on popular American taste. He arrived here armed with statistics of record sales in the United States. He knows the qualifications of British musicians and music from firsthand experience on a major scale. It doesn't matter a damn whether he advises Decca to exploit Ted Heath or Joe Doakes and his band. Our own personal musical tastes are of no consequence. It is the British Treasury we are concerned about now. And Decca, with Camarata to advise and help them choose and mould their material for the American market, have started off on the right foot.

COMMON SENSE

Compare this commonsense procedure with the impulsive claims of those who would have us believe that recorded impromptu jam sessions of our popular jazz instrumentalists are (as they claim) "the answer to American Jazz"! If we are to take the Government's posters "Work or Want" seriously, then wild claims for recorded jam sessions are as much waste of time as they are waste of wax. If we are to earn dollars with our music and musicians there is only one sensible businesslike way to go about it. Market research and popular taste in the sales territory are of primary importance. Armed with this knowledge we can go a step further and produce the prototype we intend to put on that market. Decca is armed with that knowledge. They have, on the spot, an expert to supervise the production of the goods. That expert is Camarata. The goods for export are British bands and artistes. We in this industry are concerned not with their popularity but with their dollarearning capacity. Archer Street must realise that it is now at the disposal of the Treasury and Little Tommy Tucker is, indeed, singing for his supper.

THE NEW IDEA

The move has started. Every patriotic British artiste and musician will watch this new aspect of the business with great interest. National necessity has given our art a new significance. Pessimists have treated lightly the idea of British bands going abroad in person to play in countries with dollar currency. Although it is a little premature to talk of it now, I think "Musical Express" will very shortly be in a position to publish the name of a British Dance Band which will be the first to bring back the dollars after an actual engagement abroad.

fashioned way and spent a grand on the radio just now. I went

plano doubling vibs and guitar. with all the dancers in this

out all right, and it would be a I thought were a bit rough, and,

Strike the High hote for Value

LONDON, W.I

Robin Richmond's Danish report includes:

HAD a very interesting night that matter. The Costa Quar- and loads of ideas, he was play-

able night club, the "7-9 Club." with the lads changing around so popular out here, and these

Unlike most Danish clubs, you instruments—piano, drums, vibs, instruments, though a big

have to be a member to get in. guitar, bass, clarinet, bass sax novelty to look at, are dead as We wangled this in the good old- and violin. They are very big far as tone is concerned.

night dancing to the Harold to the National Scala to hear Kai out in front here in Denmark.

Mortensen Quartette and empty- Ewans and his orchestra. This Every night on the radio, either

ing bottles of "Snapps" and is a band of seven men-piano, from Copenhagen or Kalund-

lager! This lad Mortensen turns drums, bass, three saxes and borg, you hear a four to six

out the goods—he leads, doubling trumpet. Ewans was not there piecer. They get a wonderful bass and trombone, drums himself the night I went, but I balance somehow. Bass and

doubling bass and accordion, am told he is a popular person guitar are well to the fore,

These lads have got it all worked beautiful restaurant. The saxes the piano much used as a "sec-

hard job to find better in although the piano player struck stuff in close harmony. Leaders

England-or anywhere else, for me as having a terrific technique do their own announcing. Choice

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Musical Express * VIEWPOINT *

Topical:

THE TRUTH ABOUT **MARIHUANA**

By a Doctor

duct of the flowering tops of the far away. hemp plant, which grows wild in The hallucinations suffered are It is the oldest drug used for dual personality. Behaviour may addiction, known to the become impulsive in certain and mentioned in the Chinese mania. 'Herbals" in the 5th century B.C. Later it became widely

known in the Middle East. Hashish, in cigarette form, since when it has spread north, chewed or smoked.

bines excitation and depression, gross exaggeration of those very usually inducing a state of ex- weaknesses. citement and exaltation, but in In conclusion, therefore, it can the drug: time seems long drawn and equilibrium.

MARIHUANA, otherwise out, while space seems broadened hashish, or bhang, is a pro- and near objects appear to be

many parts of the world and is mild, often coloured sexually. indigenous to the United States. Sometimes there is a feeling of Assyrians in the 7th century B.C. cases, with delirium and mild

Addiction does not occur in the same way as with morphia and other drugs of that type, but was introduced into the Southern habituation does occur. In States of America about 1910, other words, marihuana is a habit-forming drug. into the Northern States and scientific investigation has shown Canada. The word marihuana is no severe and lasting mental deprobably a corruption of the fects, mental deterioration does Portuguese "maraguango," occur in psychopathic cases. Unmeaning intoxicant. In various fortunately, nobody really knows forms the drug can be drunk, all the hidden traits in his charchemed or approach of the char acter, and the chances are that The action of marihuana com- this drug might well effect a

some cases it has just the oppo- be said that while marihuana site effect—a panic state and isn't likely to kill you, it is likely fear of death. The imagination to have a lasting and damaging runs riot under the influence of effect on your mental make-up

Domestic: THE HOUSEWIFE'S CHOICE By Mrs. C. W. Smith

MY only hope of hearing any- wireless set! Quite frankly, if thing of "our" programme, I wanted to hear any record as one ear cocked while I race go out and buy it. are prepared to let everything go ing use. hang while they sit glued to the

The small bands definitely are

pumping good solid stuff, with

tion "-you know, the old chord

of programmes seem to have been influenced by our old friend,

"Muffit" Moffatt (whose broadcasts are big here). All the A.F.N. stuff is played by these

bands, and leads me to say right

here and now, any idea you may

have had about the Continental

bands being, perhaps, a bit be-

hind the times is out of the ques-

You know, I wish we could do

something about this inter-

change of bands. Music is a

wonderful carrier of goodwill and

friendship, and we and the

Danes know so little about each

other. Although at heart they

have a warm affection for us

British, they are a bit peeved

with us just now, because they

say we are not paying a fair

price for the butter and bacon

they send us. They are short of

these things just now, and they

say that butter and bacon are

sold to the British cheaper than

they themselves can buy it in the

shops. You may ask what all

this has got to do with music.

I will tell you. This evening I

was sitting in the Piccadilly

Club here in Copenhagen, having

a quiet drink, when a Danish

man spoke to me. I told him I

was English, whereupon he

literally fell on my neck and

kissed me, saying nice things

about our war record, and he

proceeded to buy the remaining

stock of alcohol for me. He in-

sisted on introducing me to the

rest of his party. But his friend,

one of Denmark's leading

bankers, was not pleased to meet

me, because of this butter price

business. The two men nearly

came to blows over the merits

or not of the British people! I

made it quite clear that I had

nothing to do with fixing the

price of Danish butter, and I was

a visiting musician playing at

their Palladium Theatre. This

promptly brought smiles and

oack-slaps from our banker

friend, more drinks, a visit to

hear my show, and, finally, ap-

proval of my "English Music"-

so, you see, there's just a small

example of how music is a link between folk who can't even

speak the same lingo. So let's

swap bands with the Danesand with other nations too.

Here's a real practical way the

em cold—in technicolour!

"Housewives' Choice," is to keep much as all that I'd far rather

around with the morning's house- For straightforward listening work. At that hour it is im-value I cannot really see the possible to devote much attention point of this particular proto the radio, though I suppose gramme, made up, as it is, of that there are women vain or bits and pieces you can hear to dance, dedicated to the cult of musical instruments in turn, sentimental enough to want to better advantage at any time of hear their favourite record day if you care to switch on. coupled with their own name, And the precious hour of broadand, perhaps, a little personal casting that it takes could, I'm message from the announcer, and sure, be put to a more entertain-

Generally speaking, a housewife with a child, or children, has no time to listen to the radio attentively before the evening, by which time she has such a variety of programmes to choose

I must, however, make an exception of "Woman's Hour," a programme which, nowadays, offers a number of items well worth hearing, especially the serial stories, and very especially those as good and amusing as Monica Dickens' "One Pair of Feet" and "One Pair of Hands." Most busy housewives just haven't time to sit down and read through a book, but a few minutes a day the easy wayover the air-fills the bill ad-

Manufacture:

FACTS ABOUT FIDDLES

By W. A. Beare

DO YOU KNOW . . .

That there are approximately 150 hairs on a violin bow?

That the best wood for bows comes from Brazil? tion. If only just one of these sextettes could come over and That owing to the shortage of wood, rumour has it that steel play to the fans they'd knock bows may replace the inex-

> ported from the Continent? That J. B. Vuillaume, famous Paris bow maker, actually experimented with steel bows as early as 1840, but, though the results were satisfactory up to a point, they didn't compare with

> commercial proposition? That one of the most famous Stradivari violins, dated 1704 and known as "The Betts," was bought over the counter for £1 by old John Betts in his shop in the Royal Exchange, London, about 1820-and that after passing through the hands of many owners, its price eventually reached a sum approaching five figures, before it finally went to the Library of Congress in Washington to become an American national possession?

TEN BEST SELLERS

The following list of TEN BEST-SELLERS, irrespective of price, for week ending July 17th, 1947, has been compiled from lists supplied by members of the WHOLE-SALE MUSIC DISTRIBU-TORS' ASSOCIATION in London and the Provinces.

1. Among My Souvenirs Lawrence Wright, 1/-.

2. Gal In Calico. Feldman, 3. I've Got The Sun In The

Morning. Berlin, 1/-. Tell Me, Marianne. Southern, 1/-.

People Will Say We're In Love. Chappell, 2/-.

Down The Old Spanish Trail. Peter Maurice, 1/-. 7. Come Back To Sorrento.

ing better understanding be-tween the people of different Berlin, 1/-.

10. Try A Little Tenderness Campbell Connelly, 1/-.

Instrumental:

VIEWS ON THE **ACCORDION**

By George Shearing

IF you've a mind for record- crescendo! And with any decent oddities, seek and ye shall find accordion that has a no-vibrato disc entitled "Squeezin' the solos in perfect character. Blues," an accordion solo with The accordion is obviously of first appearance on wax.

For playing single - note plano technique! choruses I find that I much pre- I shall be putting some of my on the bellows, and there's your daring to call "Be-Box."

in the Decca catalogue, under coupler you have the advantage the name of George Shearing, a of being able to execute be-bop

piano and drums. It marked my much greater use in a small band, because a big band usually Time marches on. . . . And carries enough instruments to now, eight years later, I've come produce full, rich harmonies. It back to the instrument on which is especially valuable for imitat-I made my recording debut with ing brass figures, filling in missnew heart and a gang of new ing parts, providing obligatos to ideas. I must, however, give full solo instruments, or playing credit to Frank Weir for en- single-note solos. All in all, a couraging me to give the much- first-class utility instrument. abused squeeze-box a second And once a pianist has overchance. And the way I feel come the strangeness of a vertiabout it right now, I'm inclined cal as against a horizontal keyto give it a third and fourth board, he has little to worry about-except keeping up his

fer it to the piano. For one theories into practice on the air thing, you can achieve the in a couple of weeks-in Radio diminuendo and crescendo on Rhythm Club on August 9. In sustained notes which is only the meanwhile, Tito Burns and possible with the normal front- I are working on a be-bop opus line instruments. An extra pull for three accordions, which we're

CUBAN Interest: **RHYTHM** Don Marino Barreto

IN point of fact, the rumba was America and England. Usually, never considered a national though not always, characterised dance of Cuba until Hollywood by the montuno. (Montuno, or stepped into the picture, and, by estribillo, is a short musical the way of films, made it the phrase at the end of a number, craze of the century The rumba is really a ritual upon, either vocally or on various

Ifa, Chango and Yemaya-Voo- notably trumpet, flute and doo gods-and it was introduced piano.) into Cuba with the slave trade. BOLERO.-Of the same family The slaves, denied all other free- as the Son, the Bolero is, howdom, found an outlet in their ever, more of a ballad, and witherotic and rhythmic contortions. out estribillo or montuno. The To them it was a return to the Cuban Bolero should on no African forest. Cuban folklore covers so wide Spanish Bolero, whose rhythm is

a field it would be impossible to entirely different. do justice to the origin of La Conga in a few words. Suffice to ber of the Son family, it is one world over. The Conga was originally a procession or parade acterised by an accentuated beat. dance, much faster in tempo sively instrumental. than the Conga, and characterised by brusque breaks.

the chief Cuban rhythms to be- faster. come popular in the ballroom are as follows:-

erroneously called the rumba in which means peasant.

DANZON. - Oldest of Cuba's and the music is fast and char- popular ballroom dances, it combines the stately beauty of the The rumba, on the other hand, minuet with the free sensuouswas originally an exhibition ness of tropical dancing. Exclu-DANZONETTE. -

which is repeated and improvised

account be confused with the

GUARACHA. - Another mem-

from the Danzon, it has an The rumba and Conga aside, added vocal part and is a trifle

GUAJIRA. - Typically Cuban the Guajira, with its plaintive SON.-Most popular of all melody and lazy swing, takes its Cuban ballroom dances, often name from the word "guajiro,"

Controversial: SECOND THOUGHTS ON RE-BOP By Steve Race

fine his own creation, "Re-bop." gree of technical proficiency is The general opinion was that he essential. The arrival of re-bop failed, getting little further than in this country ought to have a general recommendation that sent us back to our scales and the budding re-bop player should arpeggios, and there is still time regard each A7th chord as if it for a much-needed revival in were an Eb9th. Since then a technical practice. pensive sticks previously imnumber of other musicians have But interesting and exciting as attempted a definition and each good re-bop is, there is in its good Pernambuco, and weren't a definition and decide what the Ralph Sharon and George

> cult, the name "re-bop" itself caught on, and we were treated to descriptions of re-bop ties, rebop dancers, and even re-bop haircuts. Almost anyone who went all out for it (and owned a smuggled collection of Americanlabelled records) could have the term applied to him, and matters became "corny" to refer to rebop by Gillespie's own word, Be-bop." Re-bop bands sprang up, the name appeared countless times in the musical Press, and even the lay Press, and finally the B.B.C. were moved to present a half-hour programme in its honour. Unfortunately this to have furthered the cause of re-bop; on the contrary, its chief

As is usual with a new musical

programme. been overlooked by some of its it, will come to regard re-bop as younger devotees. Even the a welcome-but very occasional most casual listener to Gillespie, -change from the more gener-Parker, and the rest, should ally-accepted forms of jazz.

SOME time ago Dizzy Gillespie notice that more than in any attempted in an article to de- other form of jazz a supreme de-

has failed more dismally than influence a grave danger to imthe last. Fortunately, a clear provised jazz. Before re-bop description of re-bop has been came along it was not necessary proved unnecessary by the al- to play like Hawkins to be a most aggressive certainty of good tenor player, or like Goodinterested musicians as to the man to be a good clarinettist. real meaning of the term. The There was an even chance of detime has therefore arrived when vising a style of one's own, as we should stop bickering over a did in England, for instance, advent of re-bop has done to us. Chisholm. By re-bop standards however, the best trumpet player is the one who sounds most like Gillespie: Sonny Stitt plays the best re-bop when he sounds indistinguishable from Charlie Parker. If we are not careful re-bop-for all its brilliance-is going to eliminate the one claim which jazz has to serious music

-individual improvisation style. There is one way to avoid this reached such a pitch that it even last danger. Some years ago, when boogie-woogie first became popular in this country, the progressive pianists of the time taught themselves to play boogie, much as present-day musicians are learning to play in the re-bop vein. This did not mean, however, that every time a piano solo came along they plunged official recognition does not seem into an eight-in-a-bar left-hand figure. They reserved boogie for occasions which seemed to call effect was to infuriate some of for it. Isn't it possible, once we the re-bop musicians who were get over the first thrill of hearnot invited to take part in the ing ourselves play re-bop, to reserve it for moments when that From the first moment re-bop style seems to be required? became a cult in England, the There is a chance, then, that the chief requirement for playing general public, which at the this type of music seems to have moment couldn't care less about

8. Mam'selle. Francis, Day "Viewpoint" is a new "Musical Express" They Say It's Wonderful. | feature presenting views on widely different |
Berlin, 1/. | Subjects from contributors both famous and |
Compalie 1/. unknown.

AMERICAN COMMENTARY BY STUART S. ALLEN



Al Joison-Kid Millions all over again

case of one Edward Kennedy Crumpler. Ellington, band leader, com- WANT A NEW ANGLE? poser, arranger and personality TRY THIS ONE. A certain extraordinary. For twenty years young swing musician in New now, since he made his sensa. York was becoming noticeably tional debut with his new music dissipated and temperamental. at the New York Cotton Club, Some of the older hands, know-Ellington has kept the public ing the cause, approached him and profession entertained with in the band room one evening his delightful songs and com- and suggested that he left off positions, and has always kept taking the stuff. "It'll become just that certain distance ahead an unbreakable habit and you'll of every other leader, setting the never leave it," they said. "You pace for dance music and guys go mind your own busimodern orchestration, which he ness," retorted the young hep cat has never lost. He may not ap- angrily "I've been taking this peal to the bobbysoxers, but the stuff every day for the past two Duke's world-wide following con- years and it hasn't become a sists of the discriminating jazz habit yet!" fan, the serious music lover and William Steinberg, conductor the highest musical intellectuals. of the Buffalo Philharmonic What is more, while his ideas Orchestra, has been assigned to have been borrowed and even conduct the score for the M.G.M. stolen wholesale, his music and picture, "Song of Love," based orchestral style still remain on the life of Robert Schumann

the Sunrise Record Company, and Tedesco played the solo Father E. lent him his sensa-

BANDS may come and bands tional blind vocalist, Al Hibbler. may go, but the Duke goes to ensure the young band leader on for ever." That's a new twist of a good start on wax. Reto a very old saying, but it, placing Hibbler under a temnevertheless, rings true in the porary contract is Chester

. one-time conductor of the Although slated at first, Elling- Chamber Music Society of Lower from, on three different wave-lengths, that a special house-wives' musical show is unneces-popular in the ballroom the popular in the ballroom the form.

Salthough stated at first, Esting-ton's controversial concert suite. Basin Street show, one of the and, like the rumba, has become cate of Cuban rhythms to per-form.

Although stated at first, Esting-ton's controversial concert suite. Basin Street show, one of the and Beige," grandest shows we ever had popular in the ballroom the form. fume," "Deep South," etc., are Lavalle is working a busy now acknowledged to be bril- schedule conducting many of the liant. Thus it is that great biggest symphony groups in the interest has been created in country. On July 8 he opened music circles in the composer's the summer series of concerts latest work, officially described as by conducting the Rochester a musical panorama of the hun- Symphony Orchestra, on the 19th dred year history of the Republic he conducted the American of Liberia-it has yet to receive Broadcasting Company Orchesa programatic title. The opus tra, while on July 26 he is to will receive its debut at the great conduct the New York Phil-Hollywood Bowl concert being harmonic Orchestra at the great organised for the Ellington Lewisohn Stadium. Apart from orchestra by the proprietor of composing the original music for Hollywood's Ciro's Club on the picture, Dr. Miklos Rozsa August 31. A friendly gesture and Mario Castednuovo-Tedesco was made by Mr. Ellington, Sen., took an active part in the musito Mr. Ellington, Jnr., also a cal production of the forthcomband leader (Mercer Ellington is ing Universal International picthe name), when the latter ture, "Time Out of Mind." signed a recording contract with Rozsa conducted the orchestra

Continued on page 4.

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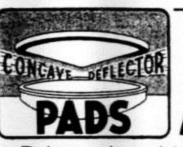
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"IS THERE A SLUMP?"

A COUPLE of weeks ago "The Voice" uttered some trenchant words about the "slump" in the music business. But some of the other people who have been writing, talking and dreaming "slump" have forgotten several things. Mostly they've forgotten that the music business didn't start in 1939, nor is times. That's an easy way out- over a show without music, fect co-ordination; with enthu-

back to the old problems. First done to alter things? of all this much-heralded "slump" is merely the normal summer

the whole story of dance band flavourings. seasonal fluctuation. Mr. Lang- goes for stage bands. The same Danse, also finds business good, sentation. The band boys rehearsal and insistence on paid well, you've had my opinion. and he is looking forward to an slouching on the stage in front rehearsal are ruining the busiexcellent winter season. John of unwieldy and untidy music ness. Munro, of the Grafton Ballroom, stands in greasy dinner jackets One of the reasons why Ted fastidious henceforward. He, fore. It's not reasonable. too, looks to the future with con-

girls are now the earning and office receipts of the public. spending young men and women

It's no good blaming the Ivy Benson and her Band put

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THO P.C. AND ANY TWO PARTS IS-

asks Jack Fallon

Manager of the Jack Hylton Agency

it going to end in 1947. I re- easier than blaming one's own without stands. Think that over, slasm and with vitality. And member and my experience goes shortcomings. We had some After all, you wouldn't expect yet there are some people in this back over a good many years- pretty bad times between the Sir Laurence Olivier to come on country who can't see we have that this business is subject to two wars. Remember the the stage and play "Hamlet" anything to learn from foreign cycles of ups and downs, gener- General Strike of 1936? Remem- with a large volume of Shake- artistes and musicians. Why ally in seven-year periods, and it ber when we went off the gold speare in his hand, would you? don't we let them come here and is also subject to seasonal fluctu- standard in 1931? Remember Well, it took a lady band-leader learn from them? Are we afraid the long lines of unemployed? to show other stage bands how they'll show us up, or are we The extraordinary war-time It wasn't all jam and honey even deplorably they lack initiative! afraid that when we visit them period, with its recurrent booms in those days we now think of Three things are lacking toand local slumps due to air raids, as golden, yet reputations and day in the dance band business,

selves in the public favour, these entrance money of theirs. "The Voice" was on the right artists go on giving the public There are other factors pre-

a slump. Perhaps this slump is (although I think Jack Hylton relationship over the footlights paid for it! due to that post-war legacy I is one of the greatest bandmentioned. I said we'd forgotten leaders who ever lived). But (some of us) several things. For they kept firmly fixed in their instance, we've forgotten that minds what the customer wanted since 1939 a new generation has —and that is why they gained grown up and those boys and and held the esteem and the box

of today. While some of them But what about to-day? have affectionate memories of Where's the change? Where's tea-time listening to Henry Hall the progress? Or have we come and Jack Payne, in general the to a full-stop? Well, I've seen a old-time big names mean nothing change lately and if, as they say, to them. Dance bands have to it's the ladies who like new win their spurs again; the old- fashions, they sometimes start a timers have to recreate their good one. What happened lately popularity; the new bands have at the Kingston Empire was nothing short of a revolution.

INSTRUMENT

LEEDS !

(ON THE OLD

Mark Combination Required.

etc., is over. We are now back money were made by many of and they're three things for to normalcy, though scarcely those people who are moaning which you can't blame the pubanyone seems to have recognised to-day about the depression. lic or Mr. Dalton. They are fore- on and who do display just these it yet, and with normalcy we are What have they themselves thought, hard work and enthu- qualities I've been talking about. siasm. This is an age of plan-If there's any doubt about a ning. You've got to plan your depression in the music business, show down to the last button, shortly give way to the normal there's none about the depres- putting into it every ounce of "up-period." We're sion in the variety business. knowledge and experience you Guards not stop the show cold? carrying over with us, however, Headliner after headliner hasn't have. You've got to work hard, some new problems we have played a date for weeks. Why? treat every audience as if it is created for ourselves during the The public again? No, the the only audience in the world, exceptional war period, but more artist. Having established them- and give them value for that advice Don't always make a

track when he went to the heart the same old fare. Someone vailing to-day which I'm not regardless of merit," says the and root of the dance band busi- once told them that the prime wholly discounting, although ness by talking to Harry Leader characteristic of the English they can't be made to bear all at the Astoria Ballroom, because public is its faithfulness. So it the brunt of the blame. One stage and variety shows, which I is—to those who know how to thing the public has learned, shall deal with later on, are not season old dishes with new and that is to buy in the best market where it gets the keenest business. The larger part of it But these artists exploit the value for its money, and that is in the ballrooms. Harry's re- faithfulness of the public, and applies to cherries or to variety port was a good one, and so was they have been aided and shows. But when I say work that of Mr. Bourne, the manager abetted by the booker. The hard, it's not enough to work of the Astoria, when I talked to artist gives the same old hard on the stand or on the him. He said business was ex- material, presented in the same stage. Rehearsals are the bands-cellent and he was looking for- old way. The public liked it last man's way of keeping fit. They ward to a bright future. Cyril week, last month, last year. are his training time, just like Taylor, of Cricklewood Palais, They'll go on liking it. They'll the time a boxer spends on concurred and added that any hour tell months are his training time, just like concurred and added that any have to! They shan't have any-falling off was due to the normal thing new! And the same thing a member of a team, and it's team play that tells. Inadequate

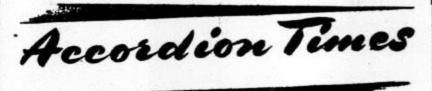
Liverpool, which is the largest and dubious shirts. You would Heath (yes, Ted Heath again) for entertainment (and when I ballroom in the North of Eng- not expect to pay twenty times has been such a success is beland, said business is excellent over for the same old article, yet cause his men have such obvious what I mean). But I do believe for summer time. Good bands you expect the public to pay and pride in their team, in their there's a private "slump" in of this unique organisation. will have to be maintained and go on paying for the thing corporate existence. They're energy and enterprise among they're willing to work hard to entertain, and the more we air

-or else give up live entertain-ment and have it all out of cans! There's a show in town called "Oklahoma." Heard of it? Maybe you're tired of hearing of it. But it's played by a company of people who've captured the public because they deserve to; because they work hard in perin return our slipshod ways will get us the reward we merit?

There are people in this country who can still put a show Next time you see a unit of the Brigade of Guards go by, headed by its band, just take a look at it. Have you ever known the

And here's a last word of dance bands are treated alike, disgruntled band-leader who doesn't get the spots he thinks he deserves. Well, maybe the B.B.C. isn't so wrong after all. Every band has its signature tune, but that's the end of its individuality. Hear one and you've heard them all. When the band comes on the air with not only its own signature tune but with its own particular style and individuality sealed into every number it plays, then, if the public doesn't like it and come back for more, blame the B.B.C. Until then, how's about tidying up our own backyards before we point fingers at those of other

country and our business is such



Edited by J. J. BLACK

HERE is another opinion on N.A.O. and the Accordion Teathe subject of "busking," chers' Guild tell me that they which comes from that well- intend to spend their summer known club director, Mr. Edwin holidays this year touring in the W. Carpenter, of Aldershot.

"Having read so many letters concerning the busker," he the temptation to express my own views on the subject.

" Most of your correspondents hearsal nights, etc. seem to be very strongly prejudiced against busking, and their keen criticism is, therefore, far from constructive. I am not a busker. I have been teaching music for over 20 years. My one object has been, and always will be, to raise the standard of

"To begin with, the 'busker' of England Accordion Club, who s simply playing by ear, while tells me that his four weeks the reader should play by ear summer holiday will be spent and eye. The ear and eye are touring the southern half of the equally instruments of the mind country. They hope to compare and both are capable of develop- notes with other club organisers, ing a very high sensitivity. This to find their views on club organdevelopment depends upon the isation, and to arrange exchange individual, or on the needs of of talent. the individual.

"I state without fear of con- A well-known club leader has some wonderfully good buskers, ance in itself sufficient? and readers, and I have met a As I see it, the lines and spaces technical ability — given. busker.'

"You generally get the same

"The reader should always be encouraged to try to play by ear music or community type of and also to develop the memory, song. In almost every audience otherwise music will always be something in the nature of a foreign language to him. May I ask the 'anti-buskers' one question? Have you ever had to take a back seat while a 'busker' has taken the spot-light?

"To sum up, I think the good reader' has a lot to learn from the good 'busker,' and vice versa. I should mention that the members of the Regent Piano Accordion Club, of which I am some also play by ear, and this in the grip of its enthusiasm. is encouraged.

Two founder members of other readers?

South of England. Both of them would like to meet other persons interested in the accordion movewrites, "I can no longer resist ment, club secretaries, musical directors, teachers, and so on, and progressive dealers, and to attend club meetings, band re-Anyone who would like to

make contact with these roving representatives of N.A.O. are invited to drop a line to these offices. They are Mr. Benjamin Street, of Sheffield, who is spending two weeks holiday in Cornmusicianship to the highest July 28, and Mr. Ron Nolan, of Bristol, Organiser of the West

tradiction that it is possible to asked me for ideas on showmanplay anything by ear that is ship. Is it important, he asks, possible by reading. I have met or is a good technical perform-

still greater number of shock- The answer, of course, is that ngly bad players of both kinds! much depends upon the audi-You published a letter some time ence. But I should say that the back on the problem of teaching average audience is more ima busker to play from music, pressed by slickness than by and values of notes are the same course, a certain amount of for the 'reader' as for the technical efficiency in the performer or performers.

In the words of my old friend, answer from a 'reader' when Charles Millard, of the pre-war asked if he plays by ear as you H.S.B. League, "Showmanship get from a 'busker' when asked gets good, hearty applause every if he plays from music—'I can't.' time. Lack of it spells "failure The truth is that neither will for the band in a short time. Showmanship includes choice of the right music. Yet some bands play only the modern popular are lovers of the old plantation songs, English, Scottish, Irish and Weish songs, sea shuntles, martial songs and light classical music, as well as hill-billies and

modern popular songs. Watch a successful band at a typical public performance. The band opens the show. Before the applause has faded on comes a duet, a quartette, a soloist. More applause. Then on with the band, to catch the audience Short, sharp and crisp varied performance. Showmanship,"



"Re-bop me Aunt Fannie. . . . I'm tunin' the blinkin' piano!"

Edited by

DENIS

PRESTON

Story of the HOT CLUB OF FRANCE

By Charles Delaunay

say "entertainment," that's just pelly. And in that context it cussing their work. Or they and rehearsals for the training

he expects the public to be more they've seen twenty times be- proud to belong to the unit; those people whose job it is to first organisation of its kind, was hardly say, often becomes the record recitals, etc. The third Types Gienn not to mention a founded in 1932. From then on centre-piece for an informal jam section (propaganda) organises Tyree Glenn, not to mention a too, looks to the future with conldence.

What have bands done about the perfect. In fact, they've our views about this particular our views about this particular stage presentation? They recall developed a true esprit de corps.

Now these gentlemen cater for sadly the terrific shows Jack a weekly clientele of thousands.

And lastly you've got to have going to get out of it and back a weekly clientele of thousands.

What have bands done about keep it perfect. In fact, they've our views about this particular it grew steadily in importance series of jam sessions by leading our views about this particular it grew steadily in importance series of jam sessions by leading our views about this particular and scope. Its aims are admirably summed up in this agency, and does its best to find attract those who are interested the best possible conditions.

On the radio we have a regua weekly clientele of thousands, Hylton and Jack Payne used to enthusiasm to communicate to to the good old days when, if you and not one of them mentioned put on. They weren't supermen your audience in that magic had good value to give you got first paragraph of its statutes: For example, band leaders often Paris frozing and put on. They weren't supermen your audience in that magic had good value to give you got first paragraph of its statutes: For example, band leaders often Paris frozing and put on. They weren't supermen your audience in that magic had good value to give you got first paragraph of its statutes: of true jazz music."

Why "defence?" Because this type of music is able musicians. always under fire from its de- But the Hot Club is in no way bands.

ess given to such outbursts. of our slogan, the "illustration cracy of musicians!

of true jazz music." Our main activity, of paramount importance, has been to only organisation holding jazz remove all misunderstanding about the use of the term " jazz," and to prove that it doesn't cording sessions-it has made always signify a simple music known the best of our French which excites people to dance, soloists, and, by making them but a worthy art form, a music capable of expressing moving and inspiring sentiments, with sible has aroused a spirit of its own body of talented creative healthy emulation and consciousmusicians. We engaged in argu- ness of their own talent. For ments, produced manifestos and example, there is the recording articles, and published our own of "Honeysuckle Rose," supermagazine-"Hot Jazz." At the vised by the H.C.F. (H.M.V same time, men like Hugues B. 8754), on which can be heard Panassié and André Hodeir were writing books which won the readers' attention and respect, while lectures, concerts and broadcasts helped, too, to spread Paris. At the present time there understanding of all the au- are no less than eighty regional thentic forms of jazz music, hot clubs which, under its direc-But today it is once more neces- tion, follow a path analogous to sary to defend and keep true jazz that of the central body. Thus, alive by making clear the dis- the Hot Club of Nice is at tinction between it and its imita- present busy organising its 1,000 tors, and by promoting a fuller knowledge of the music's evolution. Nevertheless, we do not intend to condemn commercial jazz, which has its own raison d'etre. But, since we are defending jazz as an art form, it is of prime importance that we bring to light the authentic creators,

whose most significant work the public isn't always able to evaluate. For it must be remembered that the real masterpieces of an epoch are generally unrecognised and unappreciated by the contemporary public.

It must be stressed, however, that the Hot Club is not an exclusive clique, with narrow, rigid ideas, limiting its interests to a few players or a particular style -which is, unfortunately, so often the case with English and American "specialists." Nor is it a closed circle in which amateurs hold sterile discussions. Both amateurs and professional musicians frequent the Club every day and listen to the latest records, not only from France, but from other parts of Europe and across the Atlantic as well. In this way they come to know the work of George Chisholm, Svend Asmussen and Kjeld Bonfils as well as the play-

The headquarters of the Hot "In conclusion, I think a Many other club directors and Club of France are in Mont-be 'trained musician' and for band leaders will have ideas of martre, the district where most 'busker' 'untrained musician'," their own on this important subsker' untrained musician'," ject of showmanship. May I perhaps, what many of our have them for the benefit of readers might imagine it to be, an impressive building on the

ing of Charlie Parker, or, come

to that, Johnny Dodds!

of finding out how widely known modest but pleasant garden. It three sections: First, the profesis the name of the Hot Club of is open the whole week, so that sional section. This, the most France - mainly, I confess, musicians may spend the after- important of all, functions as a through the records made by the noon before starting work listen- true trade union, groups together String Quintette of Django ing to a few records, reading the all the town's professional musi-Reinhardt and Stephan Grap- latest overseas magazines or dis- cians and organises jam sessions hardly conveys the true nature might just drop in to pick up of young players. The second their mail. There is, of course, section is devoted to the initia-The Hot Club of France, the a piano at hand, and this, I need tion of members by means of Sedric, Jonah Jones, Don Byas

For the defence and illustration telephone the Club in search of with foreign magazines, books, by both Hugues Panassié and

tractors, who, more often than a true trade union, because it With its eye on the future of not, seem to be completely groups together only the elite of jazz, the H.C.F. has for the past gnorant about it. Only thus can jazz musicians, the most worthy ten years run the National one explain such descriptions as jazz players, neglecting the Amateur Tournament, with the and, thanks to a wide circula-Jazz is not music!" or "Jazz, multitude of rank-and-file musi- idea of stimulating the young the music of savages!" which so clans. And, through its activi- provincial amateurs, and every frequently grace the columns of ties, it has made them a privi- year the finals attract to Paris the Press. It is true that what leged class in the community, in the very best of the regional sometimes passed by the name the sense that it has helped to groups and instrumentalists, thus France ardently desire to see of jazz had very little connection build their reputations and make revealing the talents of those with true jazz, but times have their names known by their indi- who, in the future, will take the in both Britain and the United changed, and even if the present- vidual talents. Until the advent place of the present-day exday public isn't always know. of the Hot Club jazz players had ponents of French jazz ledgable about our music, it is been lumped together with all Through its influence with the And now for the second part there exists in France an aristo- Club has obtained the release of study of jazz, activity alone-

the H.C.F. is nearly always the ing themselves with the work of concerts, and for a long time has supervised most of the replay side by side with the best American artistes whenever pos-Coleman Hawkins, Benny Carter, Alix Combelle and André Ekyan.

The activities of the Hot Club of France are not limited to

RECORD RECOMMENDATIONS FROM A TO Z

Each week this column lists ten outstanding records by leading jazzmen and bands, drawn from the current English gramophone catalogues. In strict alphabetical order we continue, this week, with WINGY MANONE and MEZZ MEZZROW. WINGY MANONE:

1. Tin Roof Blues. Tar Paper Stomp Decca F.7807. 2. Ostrich Walk. Original Dixieland One-Step (New Orleans Rhythm Kings).

Brunswick 01988. Sensation. Bluin' the Blues (New Orleans Rhythm Kings). Brunswick 02337. Send Me! Strange Blues Parlophone R.2875.

My Honey's Lovin' Arms. When My Sugar Walks Down the Street. H.M.V. B.9313. MEZZ MEZZBOW:

6. Dissonance. Swingin' With Mezz. Parlophone R.2881. The Panic is On. Mutiny in the Parlour (Broadway Swing Stars). Regal Zono MR.2440. Blues in Disguise. That's How I Feel To-day. H.M.V. B.8656.

9. Jada. Really the Blues (Tommy Ladnier's Orch.). H.M.V. B.9236.

10. Everybody Loves My Baby. I Ain't Gonna Give Nobody None O' My Jelly-Boll. (Mess - Ladnier Quintet). (Mess - Ladnier H.M.V. B.9447.

IN the course of my travels I Champs Elysées, but a pictur- members. The activities of this have had plenty of opportunity esque pavilion situated in a particular club are divided into maker's "Shim-me-sha Wabble," concerts, socials and dances, to series of jam sessions by leading deputies, knowing full well that gramophone records-with ac- myself. And now we can claim they will be sent eminently suit- companying programme notes, the distinction of having proand even recitalists, soloists and duced the first jazz year-book

other worker-musicians. Today record manufacturers, the Hot criticism may be the basis of the recordings which give our en- actual music-making-will en-By way of concerts and records thusiasts a chance of familiaris- sure its continued development.

the artists who created jazz. Under the title of "Anthology of the Hot Club of France," H.M.V., Columbia and Swing have issued a number of sides of great historical importance-King Oliver's "Chattanooga Stomp" "New Orleans Stomp"; Bessie Smith's "Cemetery Blues," and "Far away Blues"; Fletcher Henderson's "Whiteman Stomp" and "I'm Coming, Virginia," Jelly Roll Morton's "Doctor Jazz," "Original Jelly Roll Blues," "Kansas City Stomps" and "Georgia Swing"; a number of classic Ellington and Armstrong recordings, Frank Teschthe Bix-Trumbauer " Mississippi Mud." etc. And soon we're to have records by Freddy Keppard

and Ma Rainey, and others. In the meanwhile, Swing has started to put out modern recordings made by Duke Ellington, Louis, Benny Carter, Gene

published in France-" Jazz '47." This is a lavish work, in which we present writings by the outstanding French-speaking critics, popularise jazz in France.

In conclusion, I should like to say that we of the Hot Club of similar organisations spring up States, organisations whose activities would be as fruitful for the good of jazz. For, whilst

(Translated by Ben Kies.)



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THE MUSIC OF THE WORKING MAN

By Jas. Seddon

THE BRASS BAND is a peculiarly British institution. No other country in the world has anything quite like it. From Easter to October each year the music of brass bands will echo and re-echo through many town and city halls of Britain. And each of these halls will be packed with an audience displaying as much enthusiasm as if it were a football match. Indeed, with the amount of wagering that sometimes goes on before a big contest, it often appears to be more of a sport than an art.

Yet contesting is an integral part of the brass band movement; and for the past century it has been for the most part a healthy influence. The first contests held in the 1850's excited popular interest in the brass bands. Every town and village in the industrial areas either had a band or wanted one. Bandsmen who worked hard during the day practised even harder during the evenings preparing for concerts and contests. The musical sympathies of the working people had found an outlet; their's was the music of "sounding brass."

Contesting was a serious business. The players of Mossley Temperance Band were knocked up at four o'clock each morning for rehearsal when preparing for a contest. On this occasion they were the winners, and though they won only f16 for first prize, the occasion was a notable one.

Enderby Jackson and James Melling had at last succeeded in organising a contest at the Belle Vue in Manchester. This first contest took place in 1853, and was the first of an annual series still in existence to-day. Eight bands played, and the movement developed so quickly and spread so widely during the next seven years that the Great Crystal Palace Festival of 1860 had an entry of 170 bands.

Although the brass band had conquered the country it had not een an easy attainment. Finanand finger boards. Even balance cial difficulties, lack of training, and often bad conditions were steep obstacles in the path of many small bands. Yet by persistence and undaunted enthusiasm many of these bands not only reached a high standard of performance, but entered the contest arena with considerable

The inception of St. Hilda's Colliery Band, to-day the only rofessional brass Britain, was a typical example. In 1869, John Dennison, a

young South Shields musician, was asked to form a brass band by the pit workers from St. Hilda's Colliery. Some of the men were illiterate, and none of them had any musical knowledge whatsoever. Five years later the band was winning prizes in competition with hardened contestants.

It was this spirit of perseverance and determination to succeed at any cost that put the brass band movement on its feet. All kinds of difficulties were overcome. Many learned to play on instruments patched up with sticking plaster; and because new instruments were so expensive it was no unusual thing for a contesting band to be using second-hand instruments, and sticking up the holes with soap

before it was their turn to play. Perhaps it was inevitable that contesting should bring the bad along with the good. At a contest held in 1888, "disgraceful scenes" were reported by "The Yorkshire Post," when the audience demonstrated against an repute to the brass band move- had to be turned away. unpopular decision by the judge. ment during the 'eighties and Sir Arthur Sullivan was one of On another occasion in the 'nineties, and in some instances the first of a long list of famous same year, a judge who had not without justification. given an adverse decision caught It was the indisputable condithe same train home as the tions under which the larger Granville Bantock, Dr. Malcolm disappointed band. It was only contests such as Belle Vue were Sargent, and the late Sir Henry intervention of porters carried out, and the strong Wood have all conducted and which prevented him from being efforts of men of assured integ- shown a keen interest in massed assaulted, and during a change rity, which eventually pulled the of trains another band formed a movement out of the mire. bodyguard for him in case he Alexander Owen, John Gladney band movement is in one way a



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TRANSATLANTIC

(Continued from page 2)

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stay here as much as we'll enjoy

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and now we hope to have

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Pearl, the boys and myself are

piano in all the sequences where actor Robert Hutton is supposed to be "giving out."

Alvino Rey and his orchestra begin a two-week engagement at the Edgewater Beach in San Francisco on July 22. He's at it again! That man Artie Shaw, only recently married to authoress Kathleen "Forever Amber" Winsor, isn't on speaking terms with his wife (believed by students to be the fifth or sixth to occupy that position). Latest news to reach me was that the maestro responsible for that swell new version of "What is this thing called love?" was living in a New York hotel while the Mrs. occupied an apartment in Greenwich. Evidently Katy couldn't supply him with the answer to his question either!

"The Fabulous Dorseys" (no personal plug intended) film version, that is, is the subject of a plagiarism suit filed in the Federal Court at New York by Helen Cohen against Dorsey Brothers Music Inc., United Artists' Picture Corp., Don George and Allie Wrubel. Controversy is over the film's featured song, "To Me," which Miss Cohen claims she wrote in 1938 and assigned to Lincoln Music, who, in turn, failed to publish it and returned the rights to her. She charges that George and Wrubel violated her rights and assigned the Dorsey Brothers company to publish the number under their own copyright names.

Bing Crosby's next musical film, Paramount's "Connecticut Yankee," will have a score written by, of course, Johnny Burke and Jimmy Van Heusen, who was called back from Alaska to begin work. If you want to know what he was doing up there, don't expect me to give you that certain answer. . . !

Charlie Barnet (What again) who proceeds Alvino Rey into the Edgewater location, is also in matrimonial trouble (yes, again). His fifth marriage, to Rita Merritt, has taken a Skyliner. . . . Conductor David Forrester finally made up his mind about those numerous offers and has signed up with the newlyformed Ballet Association. He is currently rehearsing a new specially-written score by Ferde Grofe for the Company's debut at the Santa Monica Bowl auditorium on August 1.

Although singer June Christy. Vido Musso and a group of the Kenton All-Stars that backed her up so successfully at the Hotel Sherman in Chicago last month, have been signed for an engagement at 52nd Street's "Club 18" on August 14, there is very strong evidence that Stan Kenton, now beginning to look fit again, will reorganise his orchestra around that date. No place has been fixed for the reunion, but Kenton has notified that he hopes to fulfil his scheduled Hollywood Palladium in August, to be followed by a long-standing option at New York's Paramount Theatre. His break-up is reported to have cost him about 170,000 dollars plus whatever he would have received in percentages in one-night stands. He has stated that he will give prior consideration to all the promoters who lost dates due to his illness as soon as he gets back in the business. He'll do without that vocal group, The Pastels, but has written a lot of new music to be featured by his orchestra, expected to include

most of his old sidemen. Harry James switched his plans to return West this month when his bookers, M.C.A., arranged a lucrative string of onenight stands for him, including a week (last week) at the Asbury Park Convention Hall. This date was originally scheduled for Stan Kenton. . . Leonard Feather, who has been known to differ with the temperamental Such incidents brought dis- gether. Another five thousand T.D. over professional matters, has been signed by the maestro to act as musical director for his new transcribed disk-jockey conductors who have taken part show. . . . The first side cut for in brass band festivals. Sir Columbia by Frank Sinatra, with the Pied Pipers, is a new number published by Frankie's own company and written by Axel Stordahl, Paul Weston and a guy named Taylor, whose first name I don't know, called "Ain'tcha Ever Comin' Back." and Edwin Swift were some of neglected form of music. It has selling a million, Al Jolson (see the men who not only gave their experienced difficulty in obtainphoto) is to feature on a new whole lives to aiding the brass ing good musical arrangements, Columbia release this month. It's band movement, but added con- and in attracting composers of in their new "Archives" series siderably to its musical reper- high repute to write music for it. and was cut in 1932 with Guy Lombardo's orchestra (also seli-Although it is the form of music ing millions), and is called From the beginning of the liked best by the working people twentieth century the success of of Britain, yet it has never been Rock-a-Bye Your Baby with a Dixie Melody," and backed by the brass band was assured. Sir seriously considered as a .. "April Showers " . . . should Arthur Sullivan conducted the medium for musical education. sell a million! Al, by the way, first massed band festival at the For too long now its amateur records for Columbia Records, Albert Hall in 1900, organised by musicians have had to rely on a broadcast over Columbia Broadthe efforts of John Henry Iles. haphazard system of training, It was a huge success, and ten and there is still no recognised casting System and makes films

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