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ROY AND SHELTON ARE FIRST TO RECORD FOR CAMARATA

AMBROSE AND VERA 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 Band together with our own Anne Shelton.

The titles they will record will include Anne singing "My Yiddish Mamma," 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 Bert 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 statement in the "Musical Express," and I think it is the most progressive move ever made on behalf of British 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 genius. Sincerely yours, IRWIN DASH.

LEN LEE LEADS SAVOY ORCHESTRA

While Carroll Gibbons and his band are on their annual holiday from the Savoy Hotel, their place will be taken by the Savoy Dance Orchestra, which will be led by well-known London violinist Len Lee. The place of the Inglez orchestra, which will only be on vacation for a month, will be taken by The Claridge Quintette. At the time of going to Press no details are available as to who will constitute the Savoy Dance Orchestra.

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

BLACK MAGIC, the overseas 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 transmission.

Pat Dixon who, as readers will know, is one of the most progressive B.B.C. producers, has incorporated several new ideas in Black Magic, including many modern dance and vocal arrangements. The ever-growing fan following of the Radio Revellers will no doubt welcome this unexpected opportunity of hearing Britain's top line quartette who, at present, have no programme of their own. On August 31 listeners will be able to hear the Revellers on the Carol Lewis show, and this Sunday they will be making a personal appearance at the Britannia Pier, Yarmouth.

"THE NIGHTINGALE" AT PRINCES THEATRE

WHAT looks like being a highly successful British musical opened at the Princes Theatre, London. An interesting operetta in a Chinese mise-en-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 the boy American tradition. These four musicians, who have worked together to build this band into the successful venture 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 Cleithorpe, Seaburn, Redcar, and a week at the Astoria, Manchester. On August 2 the band will be heard in the new Saturday series, "Jazz Matinee."

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 period. 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 available.

BEECHAM TO CONDUCT R.P.O. FOR BALLET

Sir Thomas Beecham will conduct the Royal Philharmonic Orchestra for the recording of the ballet, "The Shoes Shop," composed by Brian Easdale for the film "Red Shoes." Stage one at Denham will be used for the recording, due to take place at the end of this month. A special conference took place between representatives of the second department and Sir Thomas to discuss technical details of the forthcoming session.

OFF TO SOUTH AFRICA



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

HARRY GOLD DINAH KAYE FORMS A PARTNERSHIP WITH DARE

For some time Harry Gold has been contemplating the idea of making his band a co-operative outfit. This has been an idea that naturally had to be given a lot of thought and careful preparation. To-day "Musical Express" has pleasure in announcing that Gold has made his brother Laurie, together with Geoff Love and Norrie Parmour, partners in the business. These four musicians, who have worked together to build this band into the successful venture 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 Cleithorpe, Seaburn, Redcar, and a week at the Astoria, Manchester. On August 2 the band will be heard in the new Saturday series, "Jazz Matinee."

FURTWANGLER SUPERB AT HAMBURG

The recording of a performance of Brahms's symphony No. 2 by the Hamburg Philharmonic, conducted by Wilhelm Furtwangler, was the high light of last week's radio concerts. Cleared at last by the Denazification Committee, of charges made against him, this titan musician, who when he conducted the Berlin Philharmonic before the war, filled every seat in the Albert Hall, showed that at sixty-seven he has lost none of his virility. The first movement was most impressive, the sweeping grandeur of it was brilliantly produced. Furtwangler is a rigid disciplinarian, and this orchestra is amongst Europe's finest. Let us hope for more of these broadcasts.

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 appearance 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 Parnell will do the same thing at Blackpool. We understand that a special golf match is being arranged between those enthusiasts of the sport. Ted Heath and Jack Parnell, together with famous footballer Stanley Matthews and comedian Nat Jackley. The date has to be fixed for a time not to interfere with their respective professional appearances.

TEMPLE HAS BIRTHDAY CELEBRATIONS

Last Friday the whole of 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 from members of his band, and led the campers on a parade while playing clarinet. Among many hilarities that took place Nat was christened with two jugs of water, while the band played "How Deep is the Ocean." Alan Green, also resident at the camp, was given similar treatment when he conducted the band at Temple's invitation.

Tito Burns Takes 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.

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 appear playing its own special brand of commercial jazz and be-bop.

We understand from Burns, that Tommy Jack, who arranged this engagement for the band, has had a very busy week fixing auditions for a girl vocalist. After auditioning approximately fifty odd vocalists, they finally decided on Terry Ann Foster, who has been in the Middle East for ENSA. From all we hear this girl has everything it takes to be a great vocalist for this type of band. Ray Ellington and Tito Burns will be doing personal appearances at Cardiff this Sunday with the Tommy Sampson band when they make their first appearance in this town on a 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 Freddy Grant.

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 Alexia, 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. Rossi (violin and saxophone), late of the Hungaria Restaurant, Len Harvey (piano), late of the Queensbury Club, Don Hollington, the featured accordionist with Jackson's band while they were on tour, and Cyril Seaward on drums. The Quartette takes everything in its stride, from Bach to boogie.

FANS ARE INVITED TO MEET MOFFATT

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.

MAUREEN McIVER With the STARDUSTERS



Since she joined the Stardusters three weeks ago, Maureen McIver has been faced with the unenviable job of memorising all the vocal numbers in the Stardusters library for her appearance with them at the Samson and Hercules Ballroom, Norwich. In addition she has had to learn new numbers for the three broadcasts she has recently done with the band. Your reporter, who heard last Monday's broadcast of this outfit, is of the opinion that this vocalist will shortly be known as one of the best in the country. Her vocals were tasteful, diction good and presentation was of the highest order. The Stardusters have announced that Freddy Thomas, who has been ill for some time, has been forced to take a rest, and the band will be carrying on with a deputy not yet named, in the meantime.

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, "Ripollita 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 piano-forte and orchestra, which was selected by Basil Cameron. Mr. Harrison was making his first appearance at a Promenade concert, and proved himself in 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 vitality in the performance for which the rather oppressive heat was probably to blame. However, 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 which he had been receiving treatment throughout the previous week. The bandages were only removed the night before the concert. MALCOLM RAYMENT.

Rose Room

This Sunday, July 27, the Rose Room will be held at the Chateaufort Restaurant, Gerrard Street. Bookings can be made through Mountview 2082 and Gerrard 3878, and the music will be provided by Joe Crossman and his Rose Room Trio, with compering by David Miller.

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This is the second article by one of the leading authorities on the business side of our profession which will give musicians an accurate picture of to-day's cause and effect

"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 it going to end in 1947. I remember—and my experience goes back over a good many years—that this business is subject to cycles of ups and downs, generally in seven-year periods, and it is also subject to seasonal fluctuations.

The extraordinary war-time period, with its recurrent booms and local slumps due to air raids, etc., is over. We are now back to normalcy, though scarcely anyone seems to have recognised it yet, and with normalcy we are back to the old problems. First of all this much-heralded "slump" is merely the normal summer "down" period, which will shortly give way to the normal winter "up-period."

We're carrying over with us, however, some new problems we have created for ourselves during the exceptional war period, but more of those anon.

"The Voice" was on the right track when he went to the heart and root of the dance band business by talking to Harry Leder at the Astoria Ballroom, because it is to those who know how to stage and variety shows, which I shall deal with later on, are not the whole story of dance band business. The larger part of it is in the ballrooms. Harry's report was a good one, and so was that of Mr. Bourne, the manager of the Astoria, when I talked to him. He said business was excellent and he was looking forward to a bright future. Cyril Taylor, of Cricklewood Palais, concurred and added that any falling off was due to the normal seasonal fluctuation. Mr. Langdon, of Hammersmith Palais de Danse, also finds business good, and he is looking forward to an excellent winter season. John Munro, of the Grafton Ballroom, Liverpool, which is the largest ballroom in the North of England, said business is excellent for summer time. Good bands will have to be maintained and he expects the public to be more fastidious henceforward. He, too, looks to the future with confidence.

Now these gentlemen cater for a weekly clientele of thousands, and not one of them mentioned a slump. Perhaps this slump is due to that post-war legacy I mentioned. I said we'd forgotten (some of us) several things. For instance, we've forgotten that since 1939 a new generation has grown up and those boys and girls are now the earning and spending young men and women of today. While some of them have affectionate memories of tea-time listening to Henry Hall and Jack Payne, in general the old-time big names mean nothing to win their spurs again; the old-timers have to recreate their popularity; the new bands have to make theirs.

It's no good blaming the times. That's an easy way out—easier than blaming one's own shortcomings. We had some pretty bad times between the two wars. Remember the General Strike of 1936? Remember when we went off the gold standard in 1931? Remember the long lines of unemployed? It wasn't all jam and honey even in those days we now think of as golden, yet reputations and money were made by many of those people who are moaning to-day about the depression. What have they themselves done to alter things?

If there's any doubt about a depression in the music business, there's none about the depression in the variety business. Headliner after headliner hasn't played a date for weeks. Why? The public again? No, the artist. Having established themselves in the public favour, these artists go on giving the public the same old fare. Someone once told them that the prime characteristic of the English public is its faithfulness. So it is—to those who know how to season old dishes with new flavourings.

But these artists exploit the faithfulness of the public, and they have been aided and abetted by the booker. The artist gives the same old material, presented in the same old way. The public liked it last week, last month, last year. They'll go on liking it. They'll have to! They shan't have anything new! And the same thing goes for stage bands. The same old material. The same old presentation. The band boys slouching on the stage in front of unwieldy and untidy music stands in greasy dinner jackets and dubious shirts. You would not expect to pay twenty times over for the same old article, yet you expect the public to pay and go on paying for the thing they've seen twenty times before. It's not reasonable.

What have bands done about stage presentation? They recall sady the terrific shows Jack Hynton and Jack Payne used to put on. They weren't supermen (although I think Jack Hynton is one of the greatest band-leaders who ever lived). But they kept firmly fixed in their minds what the customer wanted—and that is why they gained and held the esteem and the box office receipts of the public.

But what about to-day? Where's the change? Where's the progress? Or have we come to a full-stop? Well, I've seen a change lately and if, as they say, it's the ladies who like new fashions, they sometimes start a good one. What happened lately at the Kingston Empire was nothing short of a revolution. Ivy Benson and her Band put

over a show without music, without stands. Think that over. After all, you wouldn't expect Sir Laurence Olivier to come on the stage and play "Hamlet" with a large volume of Shakespeare in his hand, would you? Well, it took a lady band-leader to show other stage bands how deplorably they lack initiative!

Three things are lacking to-day in the dance band business, and they're three things for which you can't blame the public or Mr. Dalton. They are: first, hard work and enthusiasm. This is an age of planning. You've got to plan your show down to the last button, putting into it every ounce of knowledge and experience you have. You've got to work hard, treat every audience as if it is the only audience in the world, and give them value for that entrance money of theirs.

There are other factors prevailing to-day which I'm not wholly discounting, although they can't be made to bear all the brunt of the blame. One thing the public has learned, and that is to buy in the best market where it gets the keenest value for its money, and that applies to cherries or to variety shows. But when I say work hard, it's not enough to work hard on the stand or on the stage. Rehearsals are the bandsman's way of keeping fit. They are his training time, just like the time a boxer spends on sparring. It's not enough to play as an individual. You are a member of a team, and it's team play that tells. Inadequate rehearsal and insistence on paid rehearsal are ruining the business.

One of the reasons why Ted Heath (yes, Ted Heath again) has been such a success is because his men have such obvious pride in their team, in their corporate existence. They're proud to belong to the unit; they're willing to work hard to keep it perfect. In fact, they've developed a true esprit de corps.

And here's a last word of advice. Don't always make a scapegoat of the B.B.C. "All dance bands are treated alike, regardless of merit," says the 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 people?

Well, you've had my opinion. I don't believe there's a "slump" if you mean that the state of the country and our business is such that you can't get people to pay for entertainment, (and when I say "entertainment," that's just what I mean). But I do believe there's a private "slump" in energy and enterprise among those people whose job it is to entertain, and the more we air our views about this particular "slump," the faster I think we're going to get out of it and back to the good old days when, if you had good value to give you got paid for it!

And lastly you've got to have enthusiasm to communicate to your audience in that magic relationship over the footlights

"Having read so many letters concerning the 'busker,' I writes, 'I can no longer resist the temptation to express my own views on the subject. "Most of your correspondents 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 musicianship to the highest level."

"To begin with, the 'busker' is simply playing by ear, while the reader should play by ear and eye. The ear and eye are equally instruments of the mind and both are capable of developing a very high sensitivity. This development depends upon the individual, or on the needs of the individual.

"I state without fear of contradiction that it is possible to play anything by ear that is possible by reading. I have met some wonderfully good buskers, and readers, and I have met a still greater number of shockingly bad players of both kinds! You published a letter some time back on the problem of teaching a busker to play from music. As I see it, the lines and spaces and values of notes are the same for the 'reader' as for the 'busker.'"

"You generally get the same answer from a 'reader' when asked if he plays by ear as you get from a 'busker' when asked if he plays from music—I can't. The truth is that neither will persevere.

"The reader should always be encouraged to try to play by ear and also to develop the memory, 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 M.D., all play from music, but some also play by ear, and this is encouraged.

"In conclusion, I think a better term for 'reader' would be 'trained musician' and for 'busker' 'untrained musician.'"

"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 in the grip of its enthusiasm. Short, sharp and crisp varied performance. Showmanship."

"Many other club directors and band leaders will have ideas of their own on this important subject of showmanship. May I have them for the benefit of other readers?"

Two founder members of

—or else give up live entertainment 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 perfect co-ordination; with enthusiasm and with vitality. And yet there are some people in this country who can't see we have anything to learn from foreign artists and musicians. Why don't we let them come here and learn from them? Are we afraid they'll show us up, or are we afraid that when we visit them in return our aliphoid ways will get us the reward we merit?

There are people in this country who can still put a show on and who do display just these qualities I've been talking about. 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 Guards not stop the show cold? Well, they're not supermen either. . . .

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

Jazz

Story of the HOT CLUB OF FRANCE

Edited by DENIS PRESTON

By Charles Delaunay

IN the course of my travels I have had plenty of opportunity of finding out how widely known is the name of the Hot Club of France—mainly, I confess, through the records made by the String Quintette of Django Reinhardt and Stephan Grappelly. And in that context it hardly conveys the true nature of this unique organisation.

The Hot Club of France, the first organisation of its kind, was founded in 1932. From then on it grew steadily in importance and scope. Its aims are admirably summed up in this slogan, to be found in the very first paragraph of its statutes: "For the defence and illustration of true jazz music."

Because this type of music is always under fire from its detractors, who, more often than not, seem to be completely ignorant about it. Only thus can one explain such descriptions as "Jazz is not music!" or "Jazz, the music of savages!" which so frequently grace the columns of the Press. It is true that what sometimes passed by the name of jazz had very little connection with true jazz, but times have changed, and even if the present-day public isn't always knowledgeable about our music, it is less given to such outbursts.

And now for the second part of our slogan, the "illustration of true jazz music."

Our main activity, of paramount importance, has been to remove all misunderstanding about the use of the term "jazz," and to prove that it doesn't always signify a simple music which excites people to dance, but a worthy art form, a music capable of expressing moving and inspiring sentiments, with its own body of talented creative musicians. We engaged in arguments, produced manifestos and articles, and published our own magazine—"Hot Jazz." At the same time, men like Hugues Panassé and André Hodeir were writing books which won the readers' attention and respect, while lectures, concerts and broadcasts helped, too, to spread understanding of all the authentic forms of jazz music. But today it is once more necessary to defend and keep true jazz alive by making clear the distinction between it and its imitators, 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'être. 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 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 Amussen and Kjeld Bonfils as well as the playing of Charlie Parker, or come to that, Johnny Dodds!

The headquarters of the Hot Club of France are in Montmartre, the district where most of the musicians live. It isn't perhaps, what many of our readers might imagine, it to be an impressive building on the

Champs Elysées, but a picturesque pavilion situated in a modest but pleasant garden. It is open the whole week, so that musicians may spend the afternoon before starting work listening to a few records, reading the latest overseas magazines or discussing their work. Or they might just drop in to pick up a piano at hand, and this, I need hardly say, often becomes the centre-piece for an informal jam session.

The Hot Club also acts as an agency, and does its best to find work for unemployed musicians. For example, band leaders often telephone the Club in search of deputies, knowing full well that they will be sent eminently suitable musicians.

But the Hot Club is in no way a true trade union, because it groups together only the elite of jazz musicians, the most worthy jazz players, neglecting the multitude of rank-and-file musicians. And, through its activities, it has made them a privileged class in the community, in the sense that it has helped to build their reputations and make their names known by their individual talents. Until the advent of the Hot Club jazz players had been lumped together with all other worker-musicians. Today there exists in France an aristocracy of musicians!

By way of concerts and records the H.C.F. is nearly always the only organisation holding jazz concerts, and for a long time has supervised most of the recording sessions—it has made known the best of our French soloists, and by making them play side by side with the best American artists whenever possible has aroused a spirit of healthy emulation and consciousness of their own talent. For example, there is the recording of "Honeysuckle Rose," supervised by the H.C.F. (H.M.V. B. 8754), on which can be heard Coleman Hawkins, Benny Carter, Aïx Combelle and André Ekyan.

The activities of the Hot Club of France are not limited to Paris. At the present time there are no less than eighty regional hot clubs which, under its direction, follow a path analogous to that of the central body. Thus the Hot Club of Nice is at present busy organising its 1,000

members. The activities of this particular club are divided into three sections: First, the professional section. This, the most important of all, functions as a true trade union, groups together all the town's professional musicians and organises jam sessions and rehearsals for the training of young players. The second section is devoted to the initiation of members by means of record recitals, etc. The third section (propaganda) organises concerts, socials and dances, to make the club known and to attract those who are interested in jazz. The central hot club in Paris provides its affiliated clubs with foreign magazines, books, gramophone records—with accompanying programme notes, and even recitalists, soloists and bands.

With its eye on the future of jazz, the H.C.F. has for the past ten years run the National Amateur Tournament, with the idea of stimulating the young provincial amateurs, and every year the finals attract to Paris the very best of the regional groups and instrumentalists, thus revealing the talents of those who, in the future, will take the place of the present-day exponents of French jazz.

Through its influence with the record manufacturers, the Hot Club has obtained the release of recordings which give our enthusiasts a chance of familiarising themselves with the work of

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" and "New Orleans Stomp"; Beale 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 Teschmaker's "Shim-mo-sha Wabble"; the Big-Trap-bauer "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 Sedric, Jonah Jones, Don Byas and the trombonist-vibes player, Tyree Glenn, not to mention a series of jam sessions by leading French artists assembled under the best possible conditions.

On the radio we have a regular weekly half-hour presented by both Hugues Panassé and myself. And now we can claim the distinction of having produced the first jazz year-book published in France—"Jazz '47." This is a lavish work, in which we present writings by the outstanding French-speaking critics, and, thanks to a wide circulation, it will undoubtedly help to popularise jazz in France.

In conclusion, I should like to say that we of the Hot Club of France ardently desire to see similar organisations spring up in both Britain and the United States, organisations whose activities would be as fruitful for the good of jazz. For, whilst criticism may be the basis of the study of jazz, activity alone—actual music-making—will ensure its continued development.

(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.

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.

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 £10 for first prize, the occasion was a notable one.

Enderby Jackson and James Mellings had at last succeeded in organising a contest at the Belle Vue in Manchester. This first contest took place in 1883, and was the first of an annual series still in existence to-day.

Although the brass band had conquered the country it had not been an easy attainment. Financial difficulties, lack of training, and often bad conditions were steep obstacles in the path of many small bands.

The inception of St. Hilda's Colliery Band, to-day the only professional brass band in Britain, was a typical example. In 1889, John Dennison, a young South Shields musician, was asked to form a brass band by the pit workers from St. Hilda's Colliery.

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.

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 unpopular decision by the judge.

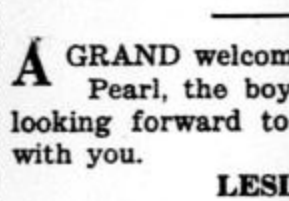
On another occasion in the same year, a judge who had given an adverse decision caught the same train home as the disappointed band. It was only the intervention of porters which prevented him from being assaulted, and during a change of trains another band formed a bodyguard for him in case he was threatened again.

Such incidents brought disrepute to the brass band movement during the 'eighties and 'nineties, and in some instances not without justification. It was the indisputable conditions under which the larger contests such as Belle Vue were carried out, and the strong efforts of men of assured integrity, which eventually pulled the movement out of the mire.

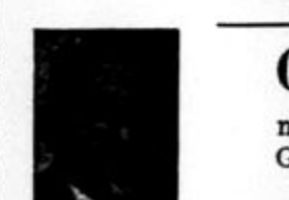
From the beginning of the twentieth century the success of the brass band was assured. Sir Arthur Sullivan conducted the first massed band festival at the Albert Hall in 1900, organised by the efforts of John Henry Lies. It was a huge success, and ten thousand people packed the hall to hear eleven bands playing together.

WELCOME MOFFATT

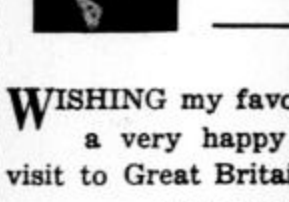
BRITISH ARTISTES, ORCHESTRAS AND MUSICIANS EXTEND GREETINGS AND WELCOME TO THE MAN WHO HAS DONE SO MUCH FOR BRITISH ARTISTES IN HIS RADIO PROGRAMME FROM MUNICH



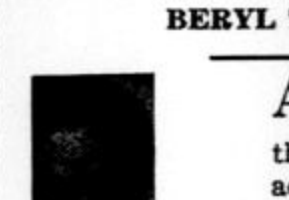
CORDIAL greetings to Ralph Moffatt. I am looking forward to introducing him to swing session audiences at Morecambe on August 3rd, and I feel sure that his reception anywhere in England will be as unrestrained as his own genial microphone manner. TED HEATH.



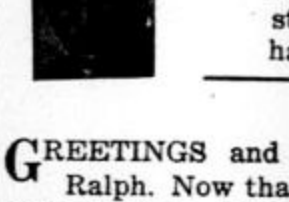
A GRAND welcome to you Ralph—Pearl, the boys and myself are looking forward to a pleasant tour with you. LESLIE DOUGLAS.



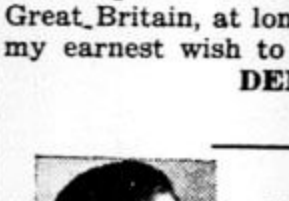
GREETINGS and welcome to Ralph Moffatt, from the boys and myself and a very pleasant stay in Great Britain. HARRY LEADER.



WISHING my favourite disc jockey a very happy time during his visit to Great Britain. BERYL TEMPLEMAN.



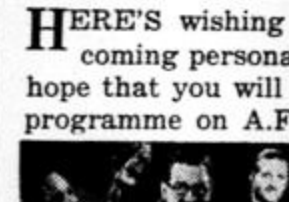
A HEARTY welcome to you Ralph. Already good pals, I'll now have the pleasure to make your personal acquaintance. Hope you enjoy your stay here as much as we'll enjoy having you. STUART S. ALLEN.



GREETINGS and grateful thanks Ralph. Now that you are visiting Great Britain, at long last I can fulfil my earnest wish to meet you. DENNY DENNIS.



WELCOME to England, Ralph. Now we can have the pleasure of entertaining you in person during this long awaited visit. TITO BURNS.



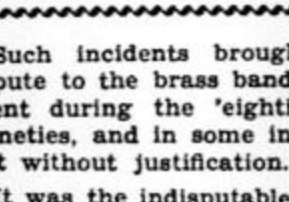
HERE'S wishing you every success on your forthcoming personal appearance tour, and we sincerely hope that you will enjoy it as much as we enjoy your programme on A.F.N. THE SKYROCKETS.



A VERY sincere welcome to you Ralph—no one in the Musical World was ever more welcome to Great Britain. We have long awaited the chance to make your acquaintance, and now we hope to have the opportunity of greeting you during your stay in this country. We wish you a pleasant tour—your success is assured. DOROTHY SQUIRES and BILLY REID.



Another five thousand had to be turned away. Sir Arthur Sullivan was one of the first of a long list of famous conductors who have taken part in brass band festivals. Sir Edward Elgar, John Ireland, Granville Bantock, Dr. Malcolm Sargent, and the late Sir Henry Wood have all conducted and shown a keen interest in massed band concerts.



For all its popularity, the brass band movement is in one way a neglected form of music. It has experienced difficulty in obtaining good musical arrangements, and in attracting composers of high repute to write music for it. Although it is the form of music liked best by the working people of Britain, yet it has never been seriously considered as a medium for musical education. For too long now its amateur musicians have had to rely on the haphazard system of training, and there is still no recognised school of music for brass band instrumentalists.

TRANSATLANTIC

(Continued from page 2)

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 author-thorax 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 Dorsey's" (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 Sky-liner... Conductor David Forrester finally made up his mind about those numerous offers and has signed up with the newly-formed 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 one-night 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 T.D. over professional matters, has been signed by the maestro to act as musical director for his new transcribed disk-jockey show... The first side cut for 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?"... Still selling a million, Al Johnson (see photo) is to feature on a new Columbia release this month. It's in their new "Archives" series and was cut in 1932 with Guy Lombardo's orchestra (also selling millions), and is called "Rock-a-Bye Your Baby with a Dixie Melody" and backed by "April Showers"... should sell a million! Al, by the way, records for Columbia Records, broadcast over Columbia Broadcasting System and makes films for Columbia Pictures—nice tie-up, could it be coincidence?

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