

Melody Maker

Incorporating "RHYTHM"

Vol. XVI. No. 268

DECEMBER 28, 1940

THREEPENCE

LARRY CLINTON'S
LATEST JAZZ HIT
THE PRISONER'S SONG
A Success by
New recording and 100,000 copies
sold in the U.S. and
LONDON: MERRY MUSIC SHOPPING LTD.
10, Queen Street, E.C.2, London, W.C.2

VAN STRATEN'S MYSTERY MOVE AFTER TEN YEARS AT QUAG.'S

Pursglove takes over

On Wednesday last, Van Stratzen removed his connections with Quag's and disappeared without a trace. The mystery was solved when it was discovered that he had moved to the Quag's Club, which is now being run by the late Van Stratzen's brother, Mr. J. Van Stratzen.

This move had all the same as was to be expected. Van Stratzen was a well-known figure in the jazz world, and his move to the Quag's Club was a surprise to many. It was reported that he had been in the U.S. for some time, and had returned to London to join his brother.

Van Stratzen's move to the Quag's Club was a significant event in the jazz world. It was reported that he had been in the U.S. for some time, and had returned to London to join his brother.

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PURSGLOVE'S BOYS

It is reported that Pursglove's boys are making a move to the Quag's Club. This move is expected to be a significant event in the jazz world.

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BENNY GOODMAN AIRING TO BRITAIN: More Details

LAST week, under the heading "Last Minute Decision," on page 2, we published the news that Benny Goodman was to give one of his first appearances in Britain.

The news was that Benny Goodman was to give one of his first appearances in Britain. This was a significant event in the jazz world, as Goodman was one of the most popular jazz musicians of the time.

EXCHANGE PROGRAMME

The exchange programme between the U.S. and Britain is now in progress. This programme is expected to be a significant event in the jazz world.

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DESPITE BLITZ A NEW DANCE CRASHES IN ON LONDON

On Monday last, Paradise Club members found Edmunds the leader of his dance band on the stand and a great Cuban atmosphere prevailing in the Regent Street Club.

Edmunds is dancing his dance with the Cuban Club, which has been a success. This is a significant event in the jazz world.

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THE WRIGHT MELODY HIT

AM I FOR YOU?

IN GREAT DEMAND

LOVELY OLD LADY

The Waltz Hit Introduced by JACK PAYNE and his Band

RIDING ON A RAINBOW

The Acknowledged Outstanding Bright Number

THE NEW BRITISH SUCCESS

THE BADGE FROM YOUR COAT

JOIN THE WRIGHT CLUB FOR HITS

20 NUMBERS (S.O.) **12/6**

THIS YEAR OF SWINGBLITZ —1940



That was the growing appreciation of being given to the Forum and long in an interesting picture of the group of a former Columbia Street Lighter (operator of the famous in Manhattan) English playing a saxophone for himself. The musical number plus, and you can tell by the easy way he handles his horn that he's an expert.

I AM going to make another a swinging statement. In my opinion, 1940 has been one of the best years for dancing here since the late '20s but only dancing was here in 1938.

The general opinion continues was that while some of the records were good, they were not as good as the ones of 1939, but I think the general opinion is wrong.

It is true that we have had had some good records since we started our first year, but in spite of this, the records of the past year were better than any other year since 1938.

Let's take a retrospective glance at 1940 and see what made it what it is.

SWING RADIO

With a swing down the radio music has been the mainstay of the radio station. In fact, it has been the only thing that has been successful in the past year. The records of the past year were better than any other year since 1938.

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There is no doubt that the records of the past year were better than any other year since 1938.

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GUITAR FING

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A Review of the Past Twelve Months in Jazz

by **BILL ELLIOTT**

By God, The gods and their chosen in the past year was another big season of 1940.

As favorite of the month, though, was Fletcher Henderson's "Swing with a Bang" with the title of the year of 1940.

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1940'S BEST BLUES

Let's take a retrospective glance at 1940 and see what made it what it is.

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DUKE AGAIN

The last review of the month was in 1940. In fact, it was the only thing that has been successful in the past year.

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With records like "Swing with a Bang" with the title of the year of 1940.

With records like "Swing with a Bang" with the title of the year of 1940.

With records like "Swing with a Bang" with the title of the year of 1940.

CASA LOMA HIT

Let's take a retrospective glance at 1940 and see what made it what it is.

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CROSBY ALBUM

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★ THERE'LL COME ANOTHER DAY
 ★ EVERY SUNDAY EVENING
 ★ SAME OLD LOVERS' LANE

SOUTHERN MUSIC CO.,
 24 CANTON ST., N.Y.C.

Scanned for Tony Mitchell
 World Radio History

FORGOTTEN MAN OF JAZZ

LEONARD FEATHER pays tribute to alto ace JAMES OSTEND BROWN



With Charlie Parker and Duke Ellington, making his name known with the group leader, Thelma Williams, made it a success in 1932 which included: Max, Charlie Brown.

Most of the years with Brown were spent away from Harlem, and it was not until he returned with a lot at the 'Torch' Club in 1934 that he began to attract attention. John Hammond proved to be the one who discovered him. After several sessions, Feather then had a great time.

Feather joined in January, 1937, to the 'Torch' Club and in the same year, when he was 28, he left the club to join the 'Savoy Club'. It was here that he met Duke Ellington and began his long association with the Duke.

Kirby Days

This was the pre-World War II era, and the band consisted of ten men, including Duke Ellington, who was the leader. The band was known for its energetic and swinging style.

Many of the years were spent in Kirby's going to clubs such as the 'Torch' Club and the 'Savoy Club'. It was here that he met Duke Ellington and began his long association with the Duke.

He continued to work for his own satisfaction in recording when he went over to New York to work for the 'Torch' Club.

He certainly had his share of success. He went on to become a well-known and successful musician. He was known for his energetic and swinging style.

There is one thing that is certain. He was a true musician and a true leader. He was known for his energetic and swinging style.

13-year-old Sax

There are many reasons why this young man is different from the average sax player.

His individual tone may be one thing, but he has the same old instrument he has used in London, Paris, and New York. He is known for his energetic and swinging style.

He is known for his energetic and swinging style. He is known for his energetic and swinging style. He is known for his energetic and swinging style.

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had studied piano and harmonica. At the age of 12 he started to play the piano. He was a natural, and he was known for his energetic and swinging style.

Hodges Fan

The day in 1928, I was using Pete as a model when he played for a number of years. He was known for his energetic and swinging style.

He was known for his energetic and swinging style. He was known for his energetic and swinging style. He was known for his energetic and swinging style.

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had been in the States since 1918. He was known for his energetic and swinging style.

The James Brown Band was one of which the sax solo for Pete was first in New York, and the Duke Ellington Band was known for his energetic and swinging style.

"Jump Music"

If you ask Pete why he was so successful, he would say that he was known for his energetic and swinging style.

He was known for his energetic and swinging style. He was known for his energetic and swinging style. He was known for his energetic and swinging style.

He was known for his energetic and swinging style. He was known for his energetic and swinging style. He was known for his energetic and swinging style.

Musical Heredity

This part of her story generally goes back to her parents and her grandparents. She was known for her energetic and swinging style.

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Hammond Praises

After working with Duke Ellington and Charlie Parker, he was known for his energetic and swinging style.

He was known for his energetic and swinging style. He was known for his energetic and swinging style. He was known for his energetic and swinging style.

He was known for his energetic and swinging style. He was known for his energetic and swinging style. He was known for his energetic and swinging style.

F & D's

ORCHESTRAL CLUB
FIRST PARCEL
CONTAINS

SIERRA SUE

DOWN BY THE OHIO :: AUTUMN SERENADE
OH, JOHNNY! OH, JOHNNY, OH!

THE BREEZE AND I

SING A ROUND-UP SONG

IF TEARS COULD BRING YOU BACK

WALTZ

CALL OF THE CANYON :: LOVE LIES
I CAN'T LOVE YOU ANY MORE

I'M NOBODY'S BABY

YOU GET 30 ORCHESTRATIONS FOR 18/-

FRANCIS, DAY & HUNTER, LTD.

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These records are available in your local branch for only 10/- each if you order 5 or more. The complete 1st parcel is priced at 18/- (including postage and packing). The complete 2nd parcel is priced at 18/- (including postage and packing).

None of the records are available in your local branch for only 10/- each if you order 5 or more. The complete 1st parcel is priced at 18/- (including postage and packing). The complete 2nd parcel is priced at 18/- (including postage and packing).

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MELODY MAKER
 PUBLISHED EVERY FRIDAY
 4, ARRE STREET, LONG ACRE, W.C.2
 RAY BROWN
 MANAGING EDITOR

"M.M." Annual Survey of the Swing Outlook in the States

JAZZ HORIZON, 1941

NEW YORK (By Air Mail)

Comment

IT IS AGAIN, AS IN THE PAST, to avoid the tired, original imitation and, wherever possible, to return to the original jazz. We can find no better way of expressing our hope for 1942 than by writing you.

A Happy New Year

It is to wish a Happy New Year to you. How much we hope you will be as good as ever in 1942, and we wish to see you as good as ever in 1942, and we wish to see you as good as ever in 1942.

At the end of the year...

At the end of the year, we have had a very successful one. We have had a very successful one. We have had a very successful one.

Our readers and their opinions...

Our readers and their opinions are very interesting. We have had a very successful one. We have had a very successful one.

Let's look back to the days of...

Let's look back to the days of the early jazz. We have had a very successful one. We have had a very successful one.

Let's look back to the days of...

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ONCE AGAIN THE CURTAIN DRAWS ON AN EVENTFUL AND SIGNIFICANT YEAR FOR AMERICAN MUSIC. BEFORE SCANNING THE HORIZON FOR 1942, A BRIEF REVIEW OF THE PAST YEAR MAY PROVIDE A FEW POINTERS FOR WHAT IS TO BE.

Most of all, this was the year when... (text continues)

It has made few outstanding records... (text continues)

Success Stories

These and dozens others are under... (text continues)

Some of the... (text continues)

T's Downs-and-Ups

Some... (text continues)

Some... (text continues)

They Rose in 1940

The... (text continues)

The... (text continues)

Instrumentalists... (text continues)

Instrumentalists

Instrumentalists... (text continues)

Ronald Chesney Gives You a Tune To Play

Ronald Chesney... (text continues)

"AM I FOR YOU?"

"AM I FOR YOU?"... (text continues)

GORNER CHAIS MAYES, 91 MAR. 24
 Details in the...
 Scanned for Tony Middleton
 World Radio History



Young One

BRAND'S by PAT BRAND ESSENCE

The starting point is... (introductory text for the column)

A strange man... (first article in the column)

Along with... (second article in the column)

He had to... (third article in the column)

There is... (fourth article in the column)

The... (fifth article in the column)

TAKING NUMBERS

A Numerical Interview with HARRY RO...

When did you first... (interview text)

CLASSICS

by Bill... No. 6 - "I Got Rhythm"

When... (introduction to the classic piece)

Several... (analysis of the piece)

Several... (further analysis)

Several... (concluding remarks)

PIANO

Several... (piano-related text)

THEATRE

Several... (theatre-related text)

ALWAYS... (column text)

When... (column text)

With... (column text)

When... (column text)

The... (column text)

The... (column text)

Best Wishes for
Now and Always
TO ALL OUR FRIENDS
'ALL OVER THE PLACE'
from
THE 'GAY' FOLK.
NOEL GAY MUSIC CO., LTD.,
33, Soho Square, W.1.
Noel Gay · Margaret Griffin
Ted Morgan · Reg. Evans

HIS
View
DY



TO APPRECIATE JAZZ, WORK FROM THE TOP DOWN

says
"MIKE"

SINCE I was very young I have had an almost insatiable preference for the music of Louis and Duke. When I began to read a wide range of material I discovered that I am, perhaps, not so far from the mark where I stand upon the jazz question.

Now this is not due to my prejudice against either the words or the music of Gershwin and Ellington.

I have a great admiration for the high technical and artistic standards of the standard. I have an even greater admiration for the genius of the composer, whose music itself itself stands study should be given the highest.

It is probably going to my admiration for Gershwin and Ellington that I will not say and have any of their work performed in public.

It is a general prejudice, a prejudice against the company of the musician I mean, that prevents the performance.

PRIVACY

The 11 and 12 are in New York City. They are in the city of New York City. They are in the city of New York City. They are in the city of New York City.

He will stand in the rain and wait for the woman who is his love. He will stand in the rain and wait for the woman who is his love.

Like the Wagner Sea, the sea is blue. Like the Wagner Sea, the sea is blue. Like the Wagner Sea, the sea is blue.

He will stand in the rain and wait for the woman who is his love. He will stand in the rain and wait for the woman who is his love.

which has been written, with a view to the fact that the musician who is his love is his love.

My story is the story of my love. My story is the story of my love.

I stand in the rain and wait for the woman who is his love. I stand in the rain and wait for the woman who is his love.

To hear it, you go to the music. To hear it, you go to the music.

Just listen to the very words. Just listen to the very words.

But the great mistake is to be in the company of the musician who is his love. But the great mistake is to be in the company of the musician who is his love.

FAITH LOST

World A.M. who wrote this song. World A.M. who wrote this song.

But the greatest mistake is to be in the company of the musician who is his love. But the greatest mistake is to be in the company of the musician who is his love.

The greatest mistake is to be in the company of the musician who is his love. The greatest mistake is to be in the company of the musician who is his love.

But when the primary object of the song is to be in the company of the musician who is his love. But when the primary object of the song is to be in the company of the musician who is his love.

With this woman who is his love. With this woman who is his love.

And yet it is a mistake. And yet it is a mistake.

It is a mistake. It is a mistake.

And yet it is a mistake. And yet it is a mistake.

I stand in the rain and wait for the woman who is his love. I stand in the rain and wait for the woman who is his love.

VIA DUKE

I believe that the love of the musician who is his love. I believe that the love of the musician who is his love.

But the greatest mistake is to be in the company of the musician who is his love. But the greatest mistake is to be in the company of the musician who is his love.

The greatest mistake is to be in the company of the musician who is his love. The greatest mistake is to be in the company of the musician who is his love.

I stand in the rain and wait for the woman who is his love. I stand in the rain and wait for the woman who is his love.

But when the primary object of the song is to be in the company of the musician who is his love. But when the primary object of the song is to be in the company of the musician who is his love.

With this woman who is his love. With this woman who is his love.

OF JAZZ

Elliott
of 'Lady, Be Good'
etc. (Brunswick 07255)

Additional information on the record. Additional information on the record.

TOPS: Typical Record Solos for Students

- 1. The Blues (Brunswick 01144)
- 2. The Blues (Brunswick 01144)
- 3. The Blues (Brunswick 01144)
- 4. The Blues (Brunswick 01144)
- 5. The Blues (Brunswick 01144)
- 6. The Blues (Brunswick 01144)
- 7. The Blues (Brunswick 01144)
- 8. The Blues (Brunswick 01144)
- 9. The Blues (Brunswick 01144)
- 10. The Blues (Brunswick 01144)

S AND THE BLITZ

Only to be found upon the highest shelves of production. Only to be found upon the highest shelves of production.

PM THREE-IN-ONE CLUB

30 Nos. for 18 - YOUR 1" PARCEL CONTAINS

- UNTIL YOU FALL IN LOVE
- THE MEM'RY OF A ROSE
- IF I ONLY HAD WINGS
- CHEERIO!
- TIGGERTY-BOO!
- BY THE WISHING WELL
- IN THE MOOD
- RHUMBOOGIE (The Andrew's School Record)

Price 25c per record, 2.50 for 10. Free 5c for each parcel.

PM THREE-IN-ONE CLUB

Price 25c per record, 2.50 for 10. Free 5c for each parcel.

A Revolutionary New Idea
THE ORIGINAL MANUSCRIPT SERIES
SOUTHERN FRIED
Over 100 records at 10c each
OVERNIGHT HOP
Over 100 records at 10c each
Price 25c per set, 2.50 per box

P.M. HOT HITS!
IN THE MOOD
Between 10th and 15th at
Chestnut Street
10A Street at Apple Street
Over 100 records at 10c each
The Blues
Carnegie War Dance
DOGGIN' AROUND
TEXAS SHUFFLE
TIME OUT • TOMMY
WOODCHOPPER'S BELL
BLUES UPSTAIRS AND
DOWNSTAIRS
GASBY BLUES
CHOC'S LOVE SONG
FOR DANCERS ONLY
THE CORNER & CHICKEN
DIXIELAND CHESTER
Price 25c per set, 2.50 per box

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NO ENDORSEMENT
NO GUARANTEE
NO WARRANTY
NO LIABILITY
NO OBLIGATION
NO COMMITMENT
NO BINDING
NO AGREEMENT
NO CONTRACT
NO PROMISE
NO PLEDGE
NO VOUCHER
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NO WARRANTY
NO LIABILITY
NO OBLIGATION
NO COMMITMENT
NO BINDING
NO AGREEMENT
NO CONTRACT
NO PROMISE
NO PLEDGE
NO VOUCHER

Your Diary for 1941
NOW READY!
REVISED PRICE: 30c
Published by The Melody Maker
25, Long Acre, London, W.12
By STATIONERS' DEALERS

JERRY DAWSON'S NORTHERN GOSSIP

(I) TALK to the editor, such as I am, and the fact that the Melody Maker has to go to print every week normally I am writing this before the Christmas party and consequently I am not able to say very much about the business that has been done in the north.

First week, I have to be able to tell you of various business matters that are being done.

In Manchester, in particular, business has been very good indeed and with a few exceptions, including the fact that the Christmas party has not been held in the north.

From the directors of the R.A.F. the British Bank of the Northern Trade and Finance has been granted a licence to do business in the north.

The House of the North is now in the hands of the R.A.F. and the British Bank of the Northern Trade and Finance has been granted a licence to do business in the north.

The House of the North is now in the hands of the R.A.F. and the British Bank of the Northern Trade and Finance has been granted a licence to do business in the north.

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The House of the North is now in the hands of the R.A.F. and the British Bank of the Northern Trade and Finance has been granted a licence to do business in the north.

and some of his other work with a band in the north.

It was a great success for the band which he led in the north.

What is the story of the band which he led in the north?

The band which he led in the north was a great success.

After a successful start in the north, the band which he led in the north was a great success.

The band which he led in the north was a great success.

The band which he led in the north was a great success.

The band which he led in the north was a great success.

The band which he led in the north was a great success.

The band which he led in the north was a great success.

The band which he led in the north was a great success.

The band which he led in the north was a great success.



There is a lot of news from the north, and the Melody Maker is pleased to report that the band which he led in the north was a great success.



DANCE BAND NEWS FROM ST O K E

The dance band which he led in the north was a great success.

The dance band which he led in the north was a great success.

The dance band which he led in the north was a great success.

The dance band which he led in the north was a great success.

The dance band which he led in the north was a great success.

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The dance band which he led in the north was a great success.

The dance band which he led in the north was a great success.

The dance band which he led in the north was a great success.

FIELDING'S NEWCASTLE BOYS ARE ALL EXEMPT!

The boys of the Fielding's Newcastle are all exempt from the draft.

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The boys of the Fielding's Newcastle are all exempt from the draft.

C & C's FIRST PARCEL CONTAINS

(I'LL NEVER SMILE AGAIN UNTIL I SMILE AT YOU) TINY OLD TOWN

AND EVERY DAY OR DAY NEAR CAN'T GET INDIANA OFF MY MIND

AND (MEET THE SUN HALFWAY) PESSIMISTIC CHARACTER

AND any ONE of the following hit records: HONEYSUCKLE ROSE DREAM LOVER SWEET SUE TIME ON MY MIND GOODNIGHT SWEETHEART

24 HITS 16/-

THE WILL STREAM	1/6
A DEPUTY FOR THE SULTAN	1/6
EASY COME EASY GO	1/6
GETTIE AROUND	1/6

The House of Hits! CAMPBELL CONNELLY 10 DE LOND Temp

"Table de Dot" might be the heading for this scene from the Columbia film, "Music in My Heart." George Lubin is accompanying East Hayworth, while Tony Martin and Edith Fellows look on.



MEET HENRY KREIN, a musician who carries family tradition in his accordion case

Son of Yasha Krein, the famous Rhythmic band leader, Henry owes his first introduction to the instrument to his father Cecil Cooper who persuaded him to get one seven years ago when he started at the Hungaria Restaurant.

Already possessing an enviable reputation as a pianist, it was not long before his talent made itself felt through this new medium and two years later, for seeking the horizontal keyboard for the preponderant he joined Brian Lawrence as featured accordionist.

Since then he has played for most leaders in the business including Alton Brown, Ernest Leggett, George Scott Ward Victor Silver and many others.

Perhaps the most unusual season of his career was the one he played recently for the Anti-Nazi Propaganda Programme.

Apparently the BBC required a musician to accompany a variety singing out of those old beer garden numbers in between the talks, and considering all the announcements and the words of the song were in German, I consider Henry very talented at being able to play the accordion in the same language.

With the majority of music publishers practically in reverse these new accordion arrangements are concerned. There is all the more credit due to JOHN ARBUTHY, general Director of Music Francis, Day and Hunter, for continuing to issue fresh material for players in this country.

Latest number put on the market by the firm is titled Music From the Movies, and is a lengthy medley especially arranged for the accordion of famous tunes from the programmes of Sam conductor Louis Levy.

Remember Broadway Melody Stopping In The Rain, and You Were Meant For Me?

They are all there and while you can still obtain selections like this for a shilling it proves that even Charing Cross Road has its philanthropists.

Starting at the age of six with a twelve-beam accordion, and now standing up in an instrument about the same size as himself, nine-year-old LEONARD NOWY began his professional career in good company last Sunday when he played at the first concert given by the Wolverhampton Sunday Musical Club.

Composing the bill was star comic Wm George Ward and after the show Len and George had their photographs taken together to mark the occasion. Just two kids together, in fact.

Accordionist IRLIN EVANS, now touring in Leonard Uffy's new talent aggregation entitled "May We Introduce," introduces a little novelty on his own account during his act three days by featuring accordion music played on the left hand keyboard of the instrument only.

Makes a change from the number of players I have heard recently who seem to reverse the procedure.

Listeners readers may remember that some time ago played there at the De Montfort.

CHEENEY and SANDY MACPHERSON, the organist. After the concert I tried to find my way back to the hotel in the black-out.

After wandering round for an hour I found a local inhabitant and told him I was lost.

"Is there a reward out for you?" he asked. I told him that, unfortunately, there was not.

"Is that cast," he said, "You're still lost."

Name Guardian BELL DUNCAN, ex-accordionist of that name, later a partner that work when his father Gusser H Duncan, the well-known string bass and mandolin player, departed for a new address having been drafted to another base away from London.

As a duo, they have played many engagements together round the Norwich district, and now Bell will either have to find a new second half, or continue on his own as a solo act.

Gypsy accordionist, BERTY BOMAINE, tells me he has gone in for bee-keeping. Says he keeps them on the attic, and every morning opens the window at seven o'clock for them to go into the park to collect the honey. Now I know he's lying. The park doesn't open until eight!

At shelter services held by the Rev Wilson Bridson, thirty-five-year-old Congregational Minister of Buntingford, Essex, an accordionist now supplies the "organ" voluntarism, and accompanies the singing of the various hymns.

Possibly it could never have happened here if it had not been for the war, but it is certainly a change of environment for an instrument that was once considered only fit for the stage of a music-hall.

Tall, thin, quietly-spoken NOEL ROGERS, popular personal contact man at Lawrence Wright's, the music-publishers, has teamed up with West Indian musician Willie Wilson, with the intention of producing several new accordion epics in the near future.

The first arrangement, a song theme titled Solo Slump, is nearing completion, and will be featured round some of the West End clubs where Noel is a well-known pianist.

Incidentally Christmas Day also happens to be his birthday, which no doubt accounts for the regard and affection by which he is known. With a Christian name as recognizable as that, he should have been in last week's issue.

Thirteen-year-old PETER MALAM took a day off from war work last Saturday to play the accordion at a Sutton ARP concert.

Playing Franca's Hot Papa and a fine transcription of the popular number Beautiful Heavens, he put on an act that added considerably to his already fast growing reputation.

News reaches me that DAVEY WEBBER, that charming young London accordionist who won the Britain Cup at a pre-war contest, is now to be heard playing up in Manchester.

Several announcements seem to be appearing in unexpected places these days and I should be glad if they would let me have their new address whenever possible.

CHIP OF THE OLD BLOCK

ERIC WINSTONE'S PAGE

opportunity may knock at your door and you will be too far away to hear . . .

Street-venue in Piccadilly last week brought early morning traffic to a standstill when I caught see vibra phone swing star BOY MASH to propel his instrument, in all its chromatic-complexed ostentatiousness, across London's busiest thoroughfare.

As might be expected, the taxi-driver had a word for it . . .

Still studying, ARTHUR FLOYD, the young accordionist who won the ARP London Swing Contest a few months back at the Duke's Navigation Tavern Hall, is really laying the foundation for a business that should eventually put him right in the front rank of players in the country.

Although his past successes in contests have brought him many engagements on his instrument, he has not allowed work to interfere with practice, and is taking no risks of "jerry build-

ing" where his musical reputation is concerned.

Accordion arranger GEORGE PEEZEV, whose twelve-bar chorus I graced recently in one of the "In the Groove" articles, writes to tell me that he is getting numerous requests these days from musicians for swing arrangements of popular numbers.

Apparently I printed his address wrongly at the time.

It should have been 24 Fawcett Street, Liverpool, and not Everton Road. So if you live out that way, now you know where to find him.

Variety bill at Easter Odon in Services Night Programme last week included Corporal Davies playing the harmonica and Home Guardmen Cliff Cox and Joe Ward giving the accordion and concertina respectively.

Pity Sandy Macpherson wasn't there with his organ just to make it a four some . . .

WHO'S WHO IN JAZZ by Leonard Feather (Continued)

SCHULTZ, ARTHUR: W. pianist; b. Pennsylvania, 1892, son of noted violinist. Started in small cinema locally, then signed up by Paul Seckel, working with him 1917-1922; came to London with another Seckel band, the Goetzians, 1922. Work in New York, with Roger Wolfe Kahn, Don Vostros. Played piano and arranged on many pioneer hot record dates, also piano solo and duets on Paris, Brno. Discs include Chicago Loopt, 26; Trombone, 77-2; Nichols' Red Heads and Five Pennies, 78-3; Artisan's Travellers, Six Hotshots, Wabash Dance Orch., Charleston Chasers (with whom he wrote Driftwood), Mill Mob, the Cotton Pickers, Eddie Lang, Joe Venuti, the Dorsey Brothers. Last important session was with Benny Goodman and Co. in 1934 in session featuring Coleman Hawkins for which Schultzi wrote and arranged Georgia Jubilee. Since then has been doing mostly radio work, also working briefly in 32nd Street club job. Then went to California to concentrate on studio work. Though outdated now in style, had an important influence among early hot pianists.

planted Freddie Stark including Strong Cargo (Harlem), and Mr. Daddy Eight to the Bar, Boogie Woogie Woogie Woogie, Backstage the Broke, etc. Brodsky has also gained recognition as one of the finest white trombonists.

SCHULTZ, BUDDY: W. drummer. Came into limelight when he replaced Dave Tough in Benny Goodman's Orch., autumn, 1935. Remained for few months, playing with full band and quartet, then joined Jimmy Dorsey early 1936, and has since been featured artist on Dorsey recordings, including A Man And His Drum.

SCOTT, CECIL: C. tenor sax, clarinet. Was at one time a well-known Harlem band leader, playing the Savoy Ballroom and night club jobs, recorded for Victor, playing all records. Later was with Cab Calloway's early Mamouzia Group, 1929-30, recording with a con trumpet under the name of Cecil Scott's Bright Boys. Many recordings with various Clarence Williams groups during the 20s, also with Willie the Lion Smith on his first Decca session, Teddy Wilson's Orch. (1932) on Brunswick 6271-2. Of recent years has been playing with various Cuban combinations working as relief bands at the Cotton Club; was with Horace's band there when club closed mid 1940, and continued with this band on other jobs.

SCHWICHTENBURG, WILHELM: W. trombone leader. Better known as WILL BRADLEY; b. Port Worth, Texas. Early work included the Detectors with Red Nichols, recorded with Five Pennies, 1932, on Jack Man Stone, Twenty-one Years, etc. Later prominent in radio work with Freddie King, Raymond Paige, André Kostelanets, Nat Shilkret, Jacques Hnaut, Victor Young, etc., and in Russ Morgan's recording band on Col, 1935, during which years he also worked at the Rialto in Boston in Ray Noble's Orch., of which Glenn Miller was also a member. Later with the Dorsey Brothers and Jimmy Dorsey's Orch. In summer, 1939, decided to firm his own band with help of old friend, drummer Ray McKinley. Changed his name, started work on Columbia, and recorded for Vocalion, later switching to Columbia. Shared one of most successful band successes of 1940, work of his best work being swing-vocal arrangements written by and featuring

SCOTT, HAZEL: C. pianist vocalist. b. Trinidad, 1920. Came to U.S.A. in infancy. Studied music with her mother, an accomplished concert pianist, and at Juillard School. Worked as solo artist on NY radio stations, gave concerts of classical and jazz; had her own band briefly in 1939 at Rialto Ballroom in Harlem. Papa started the song F. D. R. Jones in New York stage show. Sing Out The News. Wrote a few arrangements for Coleman Hawkins' Orch., and She's Funny That Way. Went to work at Cafe Society autumn, 1939, remaining there ever since as pianist, vocalist and a. Made first records December, 1939, with Society of Rhythm Club of London (M.M.V. and Victor), playing and singing. Considered one of most versatile and accomplished as well as youngest of noted feminine swing stars.

SEBEN, EUGENE "NOFFY-BEAF": W. tenor sax, clarinet. During early days worked with Charlie Creath, Mississippi riverboat pianist, and with King Oliver. Prominent in New York groups from 1934, when he began recording with Paul Waller. Also made session with Alex Hill's Hollywood Spans, 1935. Worked almost continuously with Waller's small recording band and larger touring band in 1940, except during Waller's European trip. Also made session of his own for Vocalion under name of Sebez and His Honey Bees. Much admired for his solo work on Paul

and featuring

"DETECTOR" on War time Radio

THE B.B.C. MUST BUCK UP ITS IDEAS IN 1941

THERE have recently been suggestions in the newspapers that a change is to be made in one of the highest posts of the B.B.C.

The story should be accepted with reserve. Official quarters at Broadcasting House profess to have no knowledge of any such move.

As a matter of fact, even if it takes place, it will not in itself have any appreciable effect on our daily radio entertainment.

The really bigwigs of the Corporation do not apparently bother much about the ordinary programme. They leave that to the various departmental heads. And more's the pity.

There are quite a few departments of the B.B.C. which could do with a good shake-up.

What has the B.B.C. done in these war time days for its licence-holders, who still pay their 10s. a year and get entertainment which seems to grow only more and more every day?

Nation of Kids!

We know that much of the B.B.C.'s energies are directed in great measure to foreign countries.

These things are, of course, essential. But that they are, it seems, carried on at the expense of the licence-holders appears to be no more essential than a tail.

Propaganda is a service for which the whole country should pay.

The money should not come from the pockets of the licence-holders only, which seems to be the case if one is to judge by the paucity of the programme set on for home consumption.

And does the B.B.C. think that the war has turned us into a nation of children?

Apparently not.

Only the other week we were given a lecture by someone who told us we should not complain if our fish cost us more in these days when fishing was such a dangerous job.

Was there ever such naïveté, but blatant, hoodwinking?

We all know that our fishermen take great risks so that we shall not be deprived a valuable food.

And we honour them for it—just as we honour our airmen, sailors, soldiers, A.M.P. workers, and all the dozens of others who bravely meet equal perils in carrying out what they willingly accept as their duty to their country.

Fishy!

But is that all reason why the price of codfish, not so long ago about 8d. a lb., should be what a few men, he have been about troubled?

Do our fishermen get the extra money we have to pay, or even a portion percentage of it?

It doesn't look like it when the Sunday Express set a five-column headline in my "Hidden Hand" Chicago Stage Profits in P.L.U. Fish and Tinned Corn!

This particular broadcast may not have been typical of the B.B.C.'s news and information services, which, on the whole, have not been too bad.

But it is typical of the B.B.C.'s attitude towards the public.

The B.B.C. seems to think that, because there's a war on, licencees will accept anything it likes to put over.

Like too many other Government-controlled concerns, the Corporation uses the war as a cloak for mismanagement.

It screens itself behind the fact that the public is not always in a position to know how much of broadcasting's difficulties are, and are not, inevitable because of the war, and consequently accepts them as good fortune because it does not wish to impair the war effort by demanding anything which might hamper the attainment of the great end which is the nation's main objective.

But perhaps all this is rather too



A V.C. GOES DANCING

A most honoured guest at the Victoria Ballroom, Nottingham, recently, was Sergeant Hannah, V.C. Here he is seen with Auba Sunshine (left) leader of the band there, and Mr. G. Gibson, Manager of the Victoria Ballroom.

much of a generalisation. So let us get down to something more specific. Did you hear Gramophone Omnibus" the other Saturday afternoon?

Usually the gramophone programmes—especially those devoted to dances and other light music—are among the best. Leslie Ferris, of the B.B.C.'s Gramophone Department, knows his job.

But "Gramophone Omnibus" took

DANCE BAND DON'TS—No. 9

DON'T GET PRECONCEIVED IDEAS ABOUT TEMPO.

This is a Don't that takes a bit of explaining.

What I mean is best illustrated by telling the story of what happened when once I was asked to lead a very merry small band.

The band was dirty and untuned, and I saw immediately that half its trouble was that it played every number at precisely the same speed, regardless of whether the melody suited that tempo or not.

So I got up on the stand and said: "Listen, boys, we are going to take that last number at a different tempo. I'll give you a bar for nothing—follow the tempo I give you."

I gave them a brief "One-two"—several points quicker than they had just played it. What happened?

The band started off on the tempo of exactly the same tempo as they had previously played it, completely ignoring my best-for-nothing.

I thought: "Perhaps they had that number running through their heads. I'll try another." The same thing happened. I gave a clear bar-for-nothing and the band completely ignored it.

It wasn't that they were giving me the rat or anything like that, they just could NOT alter what they were accustomed was the one and only tempo.

But I got them going at last—by singing the first four bars or so of every fresh number at the speed I wanted them to play it. Once they had the tempo and tempo running through their heads they would easily copy it.

The point of this story is that the band improved eventually in a matter of half an hour—simply because the tempo of the numbers were varied to suit the style of the melody.

We'll have more about this later

up about ten minutes while someone was made to guess the titles of tunes and then make a story out of them.

The idea may not be so bad, but the resulting "story" (???) was so utterly trivial that it can only be described as an insult to every listener who was unfortunate enough to be tuned in while it was on.

Next let us consider the programme-planning.

As you know, there are various periods when, because it has to use its transmitters for foreign news, or some other purpose apart from home entertainment, the B.B.C. offers no alternative programme to its British licence-holders.

Now when there is only one home programme on the air, you would think that the B.B.C. would endeavour to give something with a general appeal, if only to ensure that it was entertaining the largest possible majority.

But does it do so?

Forces "Plume"

If your ear hasn't given you the answer, you have only to glance through the Radio Times to find that more often than not there is either something which could appeal only to a minority, or something so weak in entertainment value that it can hardly please even a minority.

And what about the evenings, when, owing to the requirements of National Safety many listeners often find that only one service is receivable in their area?

It is always the "home" programme that is left on the air.

Yet one has only to glance once again at the Radio Times to see that generally speaking, it is the "Forces" programme that contains the germ of features most likely to please the bulk of the public.

And as one could go on ad lib. Of course, I am well aware that the B.B.C. like so many other institutions, has its war time difficulties.

I am also well aware that what may be one man's meat is another man's poison.

But even making the greatest allowances for all these points, I cannot do else but feel that the B.B.C. is making a sorry job of providing the country with a much needed war time home entertainment.

DOPE FOR DRUMMERS—19

(ONE of the most frequent questions from drummers is "How can I improve my reading?")

I am afraid that the answer is just what they fear—"Practice"

But there are one or two tips that may help. With most of you the trouble is either (a) getting lost in endless bars of repetition, or (b) not being able to cope with the occasional bits of complicated syncopation found in most drum parts.

The hint for the first problem is to remember that most dance numbers are divided up into sections of eight bars.

Never it is unlikely that you will get any alteration in the rhythm except at the ends of the sections—i.e. on the 7th and 8th bars 16th and 16th, 23rd and 24th and 31st and 32nd.

WATCH FOR IT

One swift glance at the drum part will tell you that there is "something to be watched for" somewhere in the middle of the chorus. It's a fact that it will be on the 16th and 16th bars.

You don't have to count up to these—you can "feel" when they arrive—the place where the good old-fashioned break would come if we played breaks these days.

Similarly with the 7th/8th, 23rd 24th and 31st/32nd bars—you can see at a glance whether the special beats are towards the beginning of the chorus, towards the end, or actually at the end.

Whenever they are it's a sure thing that they'll fall in exactly one or other of the phases enumerated above.

So you don't have to worry about counting the bars until you reach the special bar.

Just take a glance at the drum part. "Right, there's something in the middle" and don't bother looking at the part until you feel the middle of the chorus approaching.

Then take a look at the part, "read it" for just those one or two bars then go back to looking until the next part bar or bars that must be read.

A little practice at this and you'll be able to play a whole drum part through with just an occasional glance.

We'll deal with the next week.

TRUMPET TIPS

No. 20

HAVING got the "open" trumpet in tune by means of sounding the E in the top space and regulating the main tuning slide, consider next the tuning of the valve slides.

Sound the same E with the third valve, checking it carefully against the open (i.e. unvalved) E. Tune this by adjusting the third valve slide found alongside the main tuning slide.

Next try to produce C (third space) with second and third valves checking it against the "open" C. Correct the tuning of this by means of the second valve slide which will be found sticking out at the side of the middle valve.

TUNING

Finally sound the open C (second line) and produce the same note by means of the first and third valves. Any discrepancy is corrected by means of the first valve slide.

By the above means you tune not merely the main tubing of the instrument, but also the auxiliary tubing i.e. the artificial extension of the main tubing made by the valves.

It is no use getting the open notes in tune unless the valve notes are correct also.

The usual method is to tune to the A given by the piano, or, in an orchestra, by the oboe. Tune your trumpet to this first, then check the valves by the open E method. If you are a beginner you will do well to check each note given above against the piano.

Once again remember: NO VIBRATO WHILE TUNING.

1940 - THE YEAR OF SWINGBLITZ

(Concluded from page 2)

The title for *Get Your Boots Laced* (Wendy Norman Orchestra) is the nearest approach to a real jam session I yet heard waxed. It's not unduly fast or loud, yet the soloists go to town in that cool, relaxed manner you only associate with jazz and other swinging havens.

Decca certainly started something with their *Crusby* album. For Octobers saw the first of another series of albums that looks like extending well into 1941. The *Crusby* one was issued by HMV and under the rather frightening title of "Masters of Swing" contained discs made by Ellington, Muggsy, Duke, Lionel Hampton and Earl King.

No Bechet Fan

I did not care personally for the Bechet and Hines offerings, but don't you like any notice of that with regard to the first-named, as I have a strong bias against his playing—I am not a Bechet fan.

The Hampton record was passable, but the Muggsy Spanier (*All Stars*) and Bibin *The Blues* was grand and easily the best in the album. The Duke was a class record with *Calico Tied* and *Drive Me Home* (swampy blues of *Harold* should have the last title), but the Ellington I preferred was heard also to HMV this month, entitled *Portrait of Bert Williams*. *Conty* and the gang are right on top of their form in this masterpiece.

Needless to say, Novotny had an album, and as I seem to have run out of superlatives, I'll just say that it's the best I've heard. His records and hot a dud among them. Every one worthy of being included in my "Classics of Jazz" series.

I can't list them all, but just to refresh your memory, the bands featured were Eddie Condon and

Chicagoans, Jimmy McPartland and Orchestra, and George Wettling and his Chicago Rhythm Kings, and the last-named made the final disc of the lot—*Darktown Strutters Ball* and *I've Found A New Baby*.

The only other November record to mention was another grand Ellington, *Concerto For Cedar* and *We And You*, the last a commercial tune that gets over, thanks to Lawrence Brown and the ensemble. The first title speaks for itself.

December, and the end of the year and my survey.

Another album, this time by Parlophone, and I'm afraid rather a bring-down. The Goodman Ork and Sextet records can be dismissed briefly as flabby jazz. Harry James in his *Blues* is passable, but a long way from his *Blue Mood* record. John Kirby is also flabby and a shadow of his former self, while the Basie record seems to miss fire somewhere.

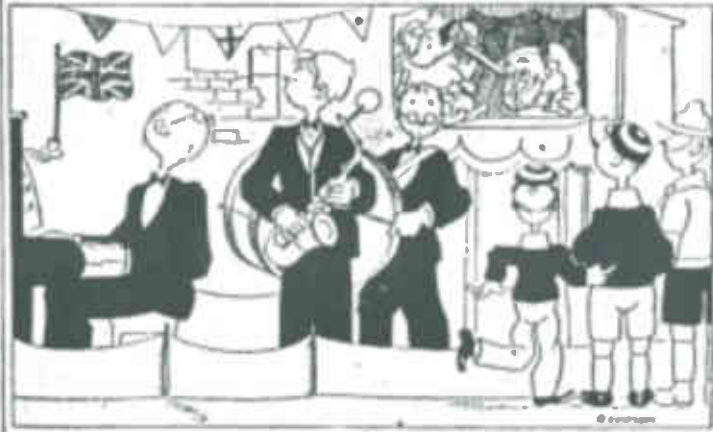
Happy August

The best of the album is a side by Sam Goldmark, entitled *Chitlin' Scotch Stew* (and though it's headed by an indifferent *Little Holiday*, you can cheerfully pay your money for one side—as it's a real broken Negro blues), and two more by Joe Sullivan, with Joe Turner singing *I Can't Give You, etc.*, and *Low Down Dirty Shame*.

The other records issued this month, though, more than compensate for the album. Brunswick issue a very good *Wendy Norman* and a real order in *Armstrong* and the *Mills Bros.* in *Cherry* and *Marie*.

The best of the month, though, and a happy augury for 1941 is the best Ellington of the year—*Star O' Star* and *Duck*—a disc that goes back to the Duke's best *Mood* (sad days).

So go love 1940, and, if 1941 is half as good, I for one shall not grumble.



Billy Plummer: "Have a care with your Fifth column harmonics while we're doing these gigs in the bombed areas, Cyril... if we make a success of 'em we might get some pit jobs after the war."

What's New in Radio?

★ MORE ABOUT THE JONES "COIL" PICK-UP

SUPPOSE you had two ponderums, one made of about 8 ft. of railway line, the other about the size of a table-top. Which could you swing the faster?

Obviously the table-top. You can then the needle of a gramophone pick-up to a ponderum. The contents in the groove of a record have to swing it from side to side. That is what sets up the electric currents, which, when amplified, work the loud-speaker.

The heavier the needle (with which must be included the needle-holder and needle-holding screw), the greater the inertia, and consequently the less inclined it is to follow accurately the contours of the record's groove.

Instead, in its natural desire to stay still, it tends to ride up the walls of the groove, with the result that much of the fine detail and range of tone of the original performance, which may have been successfully recorded, are lost, and that undesirable color, known as needle buzz, is created.

SAPPHIRE

It will, therefore, be realized that the ideal would be a weightless needle, needle-holder and needle-holding screw.

Such a thing is, of course, impossible.

But the Jones "Coil" pick-up (this review of which I started in last week's *Melody Maker*), following the principle introduced in the Continental "Telefunken" pick-up, gets about as near to it as seems a practical possibility.

It not only dispenses with a needle and needle holding screw, replacing the former with a minute sapphire point which is permanently set into the holder, but is so designed that the holder is also of comparatively negligible size and weight.

Undoubtedly, however, as is so often the case to life, the securing of an advantage in one direction may result in a disadvantage in some other direction. To some extent this is the case here. I shall try to explain why when I conclude the review of this Jones "Coil" pick-up next week.

"DARRLEN"

RUSS ALLEN FOR CUBA

THE departure of Art Gibbon and his boys from the Cuba, Gerrard Street, W., to join Don Murray Barretto at the new De Hatcheria, La Canga, leaves Russ Allen in charge of the music at the former resort.

For some time past, Russ has been playing at the Cuba with Art Gibbon's boys, in addition to his work with the Dr. Hugo Quintette, Radio Rhythm Club and Central Grove Bands.

Now, with a new five-piece line-up, he is dispensing a new style of hotly party music, which is aptly described in his own words as "shirl traps for dancing, wood music with a swing."

His line-up comprises Fred Spreddery (piano), Teddy Butler (alto and clarinet), Reggie Dave (tenor and trumpet), and Jack Wilson on drums, with Russ of course, leading on horn.

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- "All Stars" / "Blues' The Blues" (Muggsy Spanier and Band)—HMV. 50008
- "Portrait of Bert Williams" (Ellington and Ork.)—HMV. 50055
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- "Blue Lotus" / "Duck" (Ellington and Ork.)—HMV. 50118

STEPHEN ('Basin Street') WILLIAMS WRITES AN OPEN LETTER TO BRITISH SONGWRITERS

AS YOU should know the American radio chains have announced that they will bar ASCAP music from the air beginning New Year's Day.

That means that your songs might be affected.

So I'm asking you to rally and protest by giving your views on this subject for the protection of your own interests as well as the writers and songsmiths of America.

You should know, the purpose is to monopolize the air with the music of the chain-organized, chain-controlled BMI - Broadcast Music Inc.

I believe all the British composers will have much to say about this discrimination. I believe the public will have something to say about it.

I believe the P.M.B. will have something to say about it.

The bands in America want to drop on playing the great British tunes, such as -

- Among My Sweets, Cherokee
- Goodnight, Sweetheart, You're Dead
- My Curly Headed Bimbo, These Foolish Things
- City of Laguna, The Touch of Your Lips

Knightsbridge March, Down The Mall, There's Always An England, etc.

But, be it said or no be it said, the public will still get music from the individual stations, such as those operated by Elton Woodrow, Warner Bros., and many others who have signed with ASCAP.

And our composers, authors and publishers will continue to give the public the music it wants.

It will also get it from sheet music and records, and it will get it from the bands in hotels, ballrooms, night-clubs, dance halls and theatres.

Music gets around. So does the public.

"WE SHALL HAVE MUSIC WHEN, EVEN WE GO."

So protest to everyone you know that will help in this great cause. Your reputation is at stake, and I know that you will give protest your reputation.

Sincerely Yours in Music,
SPENCER WILLIAMS
(ASCAP)

"Karnegie"
Lower Hampton Road,
Stanhurst, Bucks.

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