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Melody Maker

Vol. XIV. No. 284

OCTOBER 29, 1938

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UNION NEARS CLOSED SHOP WEST END IDEAL

Invitation To Join May Turn To Compulsion—or else!

"Band Waggon" Soon For The Road

BILL TERNENT, M.D.

AS a result of another of those spectacular deals between Jack Hylton and the B.B.C. on Monday week at the Gaumont Cinema, Holloway, a variety-stage version of the famous radio programme "Band Waggon" will be starting its road career.

In the company got together, several of the original artists have been contracted, including the inimitable Arthur Askey.

Naturally Van Phillips and his Band Waggoners will not be available, but in their place there is a highly promising nine-piece recruited for the purpose under the baton of brilliant Bill Ternent in person.

The band includes many up-and-coming young stars, and should be absolutely first-rate if it fulfils the promise.

"Band Waggon" is, without doubt, the most popular radio programme of the day, and since Jack Hylton's production aims to capture it as faithfully as possible as a live show, it should indeed prove a first-class attraction everywhere.

TO-NIGHT'S CONTEST

THE South Cheshire Dance Band Championship takes place to-night at Crewe (Friday, October 28) in the Town Hall.

Reinforcing Edgar Jackson and P. Mathison Brooks on the judging bench is Joe Kirkham.

Nine bands have entered the lists and, at half-a-crown admission, a bumper attendance is confidently expected by organiser, Lew Buckley, for this knife-edged event.

Stage Band Terms

AGREEMENT is nearing between the D.B.D.A. and the M.U. on the establishment of minimum terms for touring bands, and for the removal of anomalies in all-in contracts.

One of the thorniest problems to be settled between the two organisations, it has already taken months of careful consideration.

BACK ON THE RADIO

B.B.C. and Harry Roy Make Peace

WHEN Harry Roy and his band returned recently from their amazing visit to South America the Roy public not unnaturally expected them to be back on the air forthwith.

These fans are legion and radio without their idol is like cake without sugar.

Two circumstances, however, combined to deny them what they so ardently desired.

INFLUENCES AGAINST

One was that Harry, prior to his Brazilian tour, had said a few just, if bitter, things in the Press about the way he was being neglected by the B.B.C. and the other, of course, was that Mr. Black, a few months ago, decided to forbid his acts from broad-

AT A RECENT OPEN MEETING CONVENED BY THE LONDON BRANCH OF THE M.U., DISCUSSION TURNED ON THE ATTITUDE OF THOSE FEW METROPOLITAN DANCE MUSICIANS WHO, EITHER THROUGH APATHY OR POSITIVE DISAGREEMENT, ARE STILL NON-MEMBERS.

Many speakers pointed out that several of these wait-and-sees and don't-want-tos are none the less benefiting from the victories gained by the Union during the past few months. Their weekly pay cheques have swollen considerably, their future is more secure and their prospects brighter, but they haven't contributed one penny of money or an ounce of effort to secure these benefits.

This being the case, those who have been in the van of the struggle are beginning to think, not without logic, that if the benefits aren't appreciated then they had better be withdrawn.

In short, the London Branch is very likely, at no distant date, to pass a law that no Union member in a dance band may work with a non-Union member.

In other words, the ideal of a closed shop will have been attained.

This will be just too bad for non-unionists. Then, if they wish to work at all in a pro band, they will have to be in the Union to be allowed to join up, thereby turning what now is a privilege into a concession which can be granted or withheld on whatever terms may be laid down.

At present the entrance fee and subscription to the Union are cheap enough in all conscience. Not without reason and necessity they could easily be trebled or quadrupled.

PART-TIMERS BEWARE

The significance of all this will not be lost upon semipro either. They, too, are in the game for money more often than not, and they should rally to the Union.

If the closed shop ever operates, no pro will then play in the company of a non-Union semipro, and that will certainly make things awkward occasionally for the part-timers of jazz.

On this matter the "M.M." is wholly with the M.U. A closed shop is not only a London ideal but a national ideal, meaning as it must that the profession as a whole will then be in a position—and never otherwise—to control the musicians' market on square-and-fair-for-all principles.

This is not the first warning we

AMBROSE!

... wild rumours, coupling Ambrose's name with West-end hotel jobs, are fluttering the professional doves.

... there's no news yet, but when there is it will be published first in this sheet.

DATES OF AIRINGS

On Saturday, November 26, between 5 and 6 p.m., the Roy music will be available to listeners again, and shortly after, on Wednesday, December 7, it is to get another airing between 5.20 and 6.

This is all very right and proper, but a thought tentative. After all, the evening's the right and proper time for a band of this calibre, and nothing else will satisfy the Royites in the long run.

have sounded to dance musicians who hold aloof from the Union and blame it for not keeping the house in order.

The cock-and-bull logic of this kind of grouching is over-taxing the patience of every clear-thinking person connected with the business.

How can any organisation speak for a body of people whom it doesn't represent and cannot control?

HOW IT WAS DONE

Fortunately, as far as London is concerned, musicians have wakened up to themselves. In the West-end, membership is getting very near the hundred per cent. mark, and this alone is the factor which has made it possible for the London Branch to enforce respectable minimum rates everywhere.

The example of London is not being copied by the Provinces with that avidity demanded by sheer common-sense if not *esprit de corps*. Until it is the half-baked undercutters and the exploited will stew in their own juice until they're fully baked. Then, perhaps, they will wake up to a last dying gasp.

"RHYTHM" PLANS A SURPRISE PACKET

NEXT TUESDAY IS "RHYTHM" DAY. THEN, ONCE MORE, THIS UNIQUE MONTHLY MAGAZINE WILL BE OUT AGAIN DELIGHTING AS USUAL ITS THOUSANDS OF DISCERNING READERS.

Despite its present magnificent circulation, there are many thousands of dance music lovers who don't read RHYTHM. That is as inevitable as it is regrettable, because non-readers are very much the worse off for it.

If they make amends by getting this November number they will enjoy a doubly unique experience.

The fact is that the November RHYTHM will be the last number in its present conventional guise. Thereafter it has a great surprise for its readers, because, as from the December issue, published on the first of the month, it will in every respect strike an entirely new note.

READERSHIP DOUBLING?

The opportunity of comparing the old and the new is one that should not be missed. So confident is everyone about the appeal of the new "Rhythm" which is now being planned that an immediate doubling of sales is fully expected.

At the moment the nature of the changes, which are wholly comprehensive, is not being divulged. This is not with a view to keeping everybody on tenterhooks, but because some of the ideas may prove to be too ambitious to be consummated. However, all in all, it is safe to say that, good as the November RHYTHM, now at press, undoubtedly is, it can only serve to indicate to those who see it for the first time what super-excellent fare awaits them soon after their initiation.



Lew Stone Conducting Hulbert-Courtneidge Musical

FATE seems to decree that Lew Stone's music shall still be denied to ballroom dancers for some time to come.

So successful in times past has Lew been in the capacity of orchestra conductor to several West-end musical comedies that, when the new Jack Hulbert-Cecily Courtneidge show "Under Your Hat" was planned, Lew became automatic choice for the musical direction.

WHAT MIGHT HAVE BEEN

Had it not been for this it is likely that he would have slipped in with his band into some famous West-end niterie. One or two jobs were in his pocket when he was offered this further pit engagement.

Those in the know say that "Under Your Hat" is going to be a big hit. At present it is in the provinces for a five weeks' try-out, currently at the Prince of Wales Theatre, Birmingham.

Therefore, in a month's time, it will be in town, but not till then will Lew have his permanent orchestra together.

For the time being he is carrying only a few cornermen, such as Don Barrigo and Jock Jacobsen, whom he is augmenting locally, but he has plans for some sensational signings-up when he really settles down to his West-end run.

ARE BAND PARTS TO COST MORE?

WHETHER the smaller popular music publishing houses should abandon their orchestral subscription clubs, and whether the larger houses should increase their club outputs were matters being urgently discussed last Wednesday by the Popular Music Publishers' Association.

A decision has not yet been announced touching on these matters, which will, of course, affect the budgets of bands throughout the length and breadth of the land.

The Association has been weakened of late by the resignations of the group comprising Chappell's, Victoria and Sterling, and also by Lawrence Wright, and upon those firms, one presumes, none of the ultimate decisions will, in any case, be binding.



HARRY ROY BILL CURRIE RAY ELLINGTON LEW HARRISON

HARRY ROY IS A "REALLY GREAT" ENTERTAINER

Evidence at the Holborn
 BY MATHISON BROOKS

ANY TOP OF THE BILL WHICH CAN FILL A WEST-END VARIETY HALL IN SPIKE OF A HUNDRED PER CENT. LONDON FOG IS A PHENOMENON.

Harry Roy and his Band performed the miracle at the Holborn Empire last Tuesday night, and I'm feeling pretty good myself about having braved the elements to be there.

It is some considerable time since last I personally saw Harry's show, and since then he has barnstormed Latin America, re-appeared at the Palladium, and altogether has proved to all and sundry that he is still a No. 1 attraction in the old home land.

the all-pervading comedy and freedom which override the more technical aspects. I was nearly put off my stroke myself as I sat through the show, chuckling at the antics of Harry and his fellow fun-makers.

SETTING HIS CHANCE

Determinedly, however, I considered the band as a purely musical machine, and I have come to the conclusion that any band, which can produce such good arrangements as *Night Ride* and *Some of These Days* and play them so satisfyingly without becoming too sanctimonious and out of character during the course of it, is one of which any leader might be proud.

Arthur Calkin has departed of his own volition and so a new bassist had to be found. In stepped Len Harrison to seize the opportunity with two skilful hands and to prove that the high praise bestowed upon him by the "M.M." in the past has not been mis-

Harry is not one for chopping and changing his boys about, and the fact that there are two alterations in the personnel this week is not an indication of any switch in this outlook.

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(Continued on Page 18, Column 4)

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M.M. 29/10/38

Peter Lindsay, Our Nut-at-Large, Reflects on:



HOW MUSICIANS FACED THE CRISIS

... the innate modesty and reserve of the British swingster ...

if the A.E. hadn't rung up and instructed me to cover a rumour that Yehudi Menuhin had discovered the death watch beetle in his violin, then cancelled the assignment so that I should be free to tell England how her musicians served her in her hour of need.

The Horror Of Publicity

As an acknowledged associate of criminals this task presented few difficulties. I knew, of course, that I had to overcome the innate modesty and reserve of the British swingster, his horror of publicity. But I felt that in the national interest he should be compelled to disclose how he had passed those awful days.

I started with Oscar Rabin, whom I discovered conducting himself at the Hammersmith Palais. "I know it's unusual," said Oscar, pointing to the empty bandstand, "but I can't get the boys to stop their A.R.P. work." He

pointed to an enormous mound of earth in the middle of the Palais floor. "The boys," he continued, "are now down sixty feet and digging hard. To date they have unearthed a piece of the old Roman road leading from the Hammersmith Public Baths to the Trocadero, Elephant and Castle, a bust of Henry Hall done in Thames clay and the original band-parts of 'A Midsummer Night's Dream,' with annotations by Shakespeare in his own handwriting. In the event of a national conflict," continued Oscar, "the boys propose to keep on digging until they reach Australia."

Jack Payne told me of the hard fight he had had to get his new show on the road. "All my life," said Jack (an ex-R.A.F. officer), "I have been either in or on the air, and naturally enough my boys looked to me for guidance in this matter. As they have all 'done a fit' so frequently during their own lives, the Air Ministry had no compunction in giving them their wings and an aeroplane each without any further training. My difficulty now is," continued Mr. Payne, "to get them back to England again, for, almost without exception, they immediately took their machines up and flew non-stop for the country farthest away from the centre of impending conflict."

How They Were Split Up

Lou Praeger's outfit volunteered to the last man to serve their country. The War Council instructed Mr.

Praeger to place his men in different services in order to avoid the danger of mass hysteria. These noble fellows were absorbed into the balloon barrage, Public House Inspection, the Ministry of Feminine Supply and the National Legion of Potato Growers. As there were no more home services left the remainder of the band committed suicide.

Billy Cotton and band were discovered eight hundred feet down a South Wales coalmine. Billy said he was as brave as the next man and that he didn't in the least object to killing a man. "What I object to," he said, stroking his chin reflectively, "is the possibility of getting killed myself. Give me the assurance that this will not happen," he said simply, "and I will take the King's Shilling to-morrow. In fact," he continued, "I will take two shillings if no one is looking."

Why Scheme Went Astray

"Tell them up above," he concluded as I prepared to ascend the shaft, "that if we live through these awful times I can promise my public a better band in the future. Playing in this constricted space has given us a real horror of our own music. The echoes are such a complete give-away."

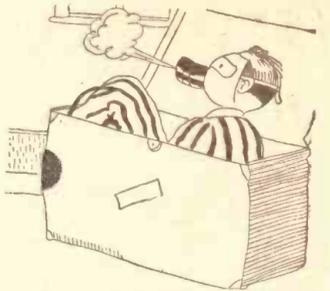
My next call was at Billy Mason's home. Mr. Mason, stripped to his bags, was struggling furiously to get into what I took to be the lumber room. "Lumber room, me foot," roared Billy, "this is my Refuge-room, and now that I've shoved into it all the damn things the A.R.P. booklet listed I can't get into the flamin' place myself."

He then threw himself madly at the towering mass and instantly a piercing scream came from somewhere within the room, followed by a crash of glass and a howl as something hit the pavement outside. It was one of Billy's boys.

At Great Personal Expense

"There you are," said Billy, tearing his hair out in handfuls, "if I turn my back for as much as an instant they sneak in and hide in the corners. It isn't that any of them are frightened," he added, "but they all say they owe it to their wives and to their art to live on and on and on."

And lastly I called on Carroll Gibbons. Mr. Gibbons was busily engaged loading shells into a six-chambered revolver. "For my boys," he explained, and then called loudly: "Next please!" He was very courageously shooting off the fingers and toes of his band in



"Chain-smoking reefers through a hole in my gas mask"

order to render them unfit for military service. "At my own expense, too," he told me as I whipped behind the couch in order to save my head from being blown off. Bang! Bang! "Next please!"

"What! Going already?" said Mr. Gibbons in a surprised tone. "Wouldn't you like a toe or something shot off? No! Well, bye-bye."

I fled down the steps, and to my horror saw Mr. Gibbons sighting me from the window. He fired.

Would that I had been sensible enough to let him blow away a toe or a finger.

Now, I fear, I am unfit for any form of service.

CALL SHEET

for Oct. 31—Nov. 5

- Les ALLEN and Pianists. Broadcasting from Hilversum. Freddy BAMBERGER. Empire Theatre, Croydon. Billy COTTON and Band. Gaumont Palaces, Hammersmith and Shepherds Bush. Joe DANIELS and Hot Shots. Scandinavia. George ELRIK and Shirley LENNER. Empire Theatre, Shepherds Bush. Nat GONELLA and Georgians. Empire Theatre, Chiswick. Henry HALL and Orchestra. Empire Theatre, Stratford. Jack HYLTON and Orchestra. Holborn Empire. Carroll LEVIS and his Discoveries. Hippodrome Theatre, Birmingham. LEVIS No. 2 Show, under Cyril Levis. Grand Theatre, Bromley. MANTOVANI and Orchestra. Recording and broadcasting. Jack PAYNE and Band. Empire Theatre, Newcastle. Harry ROY and Band. Hford Hippodrome. Billy THORBURN and Music. Empire Theatre, Hackney.

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NAME ADDRESS

YOU NEED NOT BE AN EXECUTOR

Legal Corner - by A Lawyer

A CORRESPONDENT has asked me a delicate question. He asks that he has been appointed executor by a fellow musician in a fairly extensive way of business. He rather shirks the responsibility, and asks if he can evade the duty.

He most certainly can, and if there are likely to be difficulties I strongly advise him to do so. While it is customary for a man to ask a friend to act as his executor, there is no obligation to do so, and many of us only learn of our appointment after the testator is dead. There are then three courses open.

An executor can immediately renounce his position, which is done by filing a particular form at Somerset House, and stating therein that the individual has taken no steps in the affairs of the deceased and has no intention of doing so. By this means he is relieved entirely from all responsibility.

Proving Will

A second course is to wait. Where more than one executor is appointed, any one may prove the will, and the others may reserve their power to prove the will at a later date if they so desire. This is useful where an executor does not like to give offence to the testator's relations. By adopting this course he holds himself in readiness to prove the will at a later date should his particular advice be desired, or in case the other executor dies before the estate is fully administered.

The third course is to accept the position, to prove the will, and legally to stand in the dead man's shoes. At the same time it is not a responsibility which should be taken too hastily. In the ordinary simple case there is little difficulty.

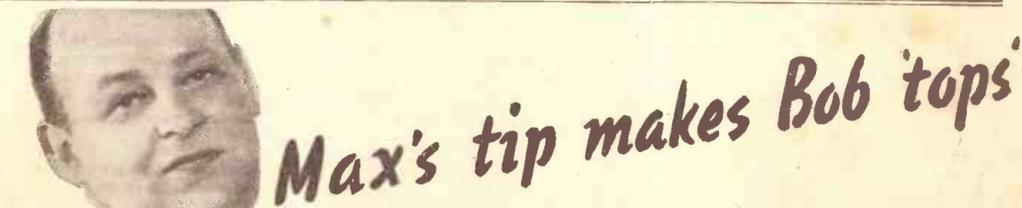
The executor must realise all the assets of the testator, pay the death duties and debts, and distribute the balance between the persons named in the will. He can then obtain a release from these beneficiaries, and his responsibility is at an end.

Personal Risks

Difficulties, however, arise if an executor is asked to carry on a business, or to complete contracts entered into by the testator. Unless he is careful he will find that in so doing he will be assuming personal liability, which may prove rather expensive.

In the case which has been referred to me, the executor is asked to keep a band together, as well as to manage an agency, all for the benefit of the testator's widow, and without any financial reward to himself. It is a responsibility which I think he should decline. He may find himself regarded as the principal and not what he, in fact, would be, namely, the testator's agent.

Any onerous contracts might cause him personal loss. In addition, if he failed to run the business at a profit, he might find that the widow would be able to bring an action against him for negligence. It would be a small reward for obliging a friend, and on these grounds I have advised him to decline the trust.



Max's tip makes Bob tops

Comic strip panels showing Bob's struggles with a drum and Premier's advice. Panels include: 'How are things Bob?', 'Well, here's the smiling Maestro himself', 'Luck my eye - you're pretty hot with the sticks, Bob, but your snare drum kills your style', 'Your drum should spring to life at a touch - RESPONSIVENESS - that's what a snare drum needs to give all you've got', 'PREMIER is the open-sesame to jobs. The "Dominion Ace" is tops - and will put you on top.', 'SIX MONTHS LATER', 'Yes, I've landed a swell contract, thanks to you, and thanks to PREMIER', 'Nice work Bob - making quite a name for yourself'.

Premier DOMINION 'ACE' advertisement. Includes a portrait of Max Bacon and a large image of a Premier drum. Text: "Yes, boys! If you want to fill up your date book mighty fast—take Max's advice and switch to Premier. Go along to the nearest Premier Dealer—and roll the sticks on the 'Dominion Ace.' You'll understand why nine out of ten 'Aces' play 'Premier.' Here's the first step. Send the coupon below for fullest details and name of nearest dealer."

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DERBY THROWS DOWN THE GAUNTLET

Is There Another Provincial Town Of Its Size With Such A Fine Dance Band Record?

A Tour With A Trombone

I HAVE DISCOVERED WHAT I THINK MAY BE ONE OF THE MOST PROGRESSIVE DANCE BAND TOWNS IN THE PROVINCES (writes Harry Fellows, "M.M." Notts Correspondent). THE TOWN IS DERBY, AND, AFTER A FLYING VISIT WHICH I PAID THERE LAST SATURDAY NIGHT, I AM WONDERING WHETHER ANY OTHER TOWN CAN TAKE UP THE GAUNTLET WHICH THIS ENTERPRISING TOWN THROWS DOWN.

First and foremost, of course, it should be understood that the Derby bands are playing to a wonderful public. Derby's industries have scarcely known the meaning of the words "trade depression," and, when trade is good, hearts are light, and that means—dancing.

In my tour of last Saturday, I was fortunate in having with me friend Tommy Hoult, secretary and trombonist of the Mayfair Super Band, who carried out the duties of guide and companion.

BAND PARTNERS

I repeat, I was fortunate, as Tommy not only knows Derby inside out, but he was equally discerning in his knowledge as to where the best bands, and the best beer, were to be found.

The Mayfair Super Band are usually located at the Assembly Rooms, but, owing to the fact that a private dinner function was being held there, they were enjoying a night off.

Tommy Hoult had many interesting things to tell me concerning his band, chief among these, to my mind, being the system upon which it is run.

First called the Mayfair Super Seven, the original seven members of the band are all partners in the business. Each boy holds five £1 shares, and a correctly drawn up Agreement of Partnership, which details in full each individual member's obligations, carries the signatures of all the boys.

Whatever the fee received for a booking, the boys are all paid an agreed fixed rate per hour, and all surplus is placed in the band's account at the bank. From this account all overheads are met, and the partners share the profits at the conclusion of each financial year.

TOURING ROUND

The band opens its winter season at the King's Hall early in November, and the line-up here will be:—Syd Arkell (piano); Bill Hutchings (drums); Norman Keen (bass and piano); Frank Sharpe and Tommy Stubley (altos); Len Spencer (tenor); and Tommy Hoult (leader and trombone).

The position of trumpet is vacant at the moment owing to the fact that Ron Shipley has left the band to commence leadership on his own account.

Now for the tour. . . . Our first place of call was a little spot called the Jubilee Hall, where we found Wilf Holmes' Embassy Band. Dances are run here every Saturday night throughout the year, and this is the Embassy Band's third year of duty.

The line-up reads, besides Wilf on piano and accordion: Reg Magnall (drums); Maurice Freeman (bass and vocals); Harry Baker (trumpet); Wally Mellor (alto and clarinet); and John Walton (tenor, clarinet and fiddle).

BRETHERTON MEMORY

The promoter here is Doug Barnes, who is also the proprietor of the Premier Dancing Club, where the band plays on Tuesday, Wednesday, Friday and Sunday evenings.

Should Freddy Bretherton read these notes, he will, no doubt, remember his visit to the Jubilee Hall with his Spider's Web Band. If

he has forgotten it, he can rest assured it was a red-letter day which will never be forgotten by Derby fans.

Next, after an intricate interchange of buses which almost left me dizzy (it was much too early in the evening to blame anything else) we found ourselves at a brand new ballroom called the Rialto, a wonderfully well-appointed place which, although only opened two months ago, already seems assured of a prosperous future.

Regular afternoon and evening sessions are the rule here, and the musical arrangements are in the hands of Reg Webster's Aces, a seven-piece which comprises, besides Reg on drums and vocals, Billy Keenan (alto and clarinet), George Wilkinson (alto and clarinet); Sally Durward (piano, accordion and vocals); Bert Oakley (tenor and fiddle); Harry Smith (bass); and George Cauldwell (trumpet).

"HOUSE FULL"

Also Billy Keenan is the Billiards Champion of Derby, whilst, from what I heard of Reg Webster as a vocalist, he must be in the running for the local championship in this particular branch of the business.

After leaving the Rialto, another bus bore us into the City Centre, where our first call was made upon the New Mayfair Band, who are enjoying their eighth year of Saturday nights at the Central Hall.

The "Ballroom Full" notice which greeted us at the entrance (and it was barely nine o'clock) should relieve me of the necessity of enlarging upon the abilities and popularity of this outfit.

One of the oldest bands in Derby, this outfit is the one of which Denny Dennis was a member when he crashed into the Judges' notice at the

15-Year-Old Blind Boy's Big Hit On Stage

JOSE, the 15-year-old blind boy, who played last year with Roy Fox's Band, achieved a remarkable success as a solo turn last week at the Palace Theatre, Kilmarnock, where he topped the bill.

He played for half an hour on the stage, giving impersonations of Fats Waller and Charlie Kunz at the piano, and playing swing, classical, and descriptive numbers on the accordion.

He finished his act with a most unique and remarkable novelty item, playing accordion and piano at the same time, which was received with tremendous applause.

Scottish variety, like the rest of the business, is certainly in need of new blood, and this act should prove a winner.

Jose is down for a broadcast date shortly, and will appear at the Roxey Theatre, Falkirk, week commencing October 31.

Scottish variety, like the rest of the business, is certainly in need of new blood, and this act should prove a winner.



Jose

"M.M." Dance Band Contest which commenced his rise to stardom.

The line-up here reads:—Billy Houldsworth (piano and accordion); Les Walters (drums); Ted Robinson (secretary and bass); Jack Cowley (alto, clarinet, and fiddle); Jack Chambers (alto and clarinet); Jack Delaney (tenor, clarinet, and fiddle); and Eric Higgins (trumpet).

During the summer, the band works in a residential capacity at the Plaza Ballroom, of which place more anon.

A short walk through the main streets and we were at the Albert Hall, where, despite another "House Full" notice, we were soon listening to Kay Turner's Band, and to listen is to realise that here is undoubtedly one of the finest sax sections in the Midlands.

LAST BUT NOT LEAST

Kay, besides being one of the most unassuming of fellows, is also one of the best altos in the area, and he has got together a band which is surely going to make somebody sit up and take notice.

These are the boys:—Kay himself (all saxes and fiddle); Stan Parker (piano and accordion); Les Rispin (drums); Fred Lewis (bass); Bill Segratt (alto, clarinet, and fiddle); Harry Hopkins (tenor, clarinet and fiddle); and Allan Streets (trumpet).

Our last call was at the Plaza Ballroom, London Road, and, as Lionel Millard's Band, which is enjoying its second winter season here, is the only fully professional band in the town, my apologies are perhaps due to Lionel for leaving mention of his band until the last.

AIR MYSTERY

I think he will forgive me if I offer as my excuse the fact that it was the ballroom's proximity to the station which prompted me to take this course.

Anyway, Lionel can congratulate himself upon the fact that he has got a good band, and is steadily filling the place, despite the fact that recent alterations to the bandstand have, besides greatly improving the atmosphere of the ballroom, greatly enlarged the floor space.

Lionel, who has been at Butlin's Holiday Camp, Clacton, for the summer season, informed me that, like several other professional band leaders in the Midlands, he is "awaiting an audition for Midland Regional," although why it should be necessary for Lionel Millard, with a record of one 450 broadcasts from Belfast and North Regional, to undergo the rigours of an audition, is a matter beyond my comprehension.

DERBY'S BIFFO

An interesting matter which Tommy Hoult brought to my notice is the fact that there is in existence in Derby a brass quintette *à la* Frank Biffo.

This has been got together by Allan Streets, who, besides taking one of the trumpet parts, is responsible for all the arrangements. The quartet comprises: Allan himself; Syd Arkell (piano); Harry Baker (trumpet); and E. Jepson and Tommy Hoult (trombones).

The boys got their first big break last Sunday when they appeared at Sunday Concerts at the Grand Theatre and the Coliseum, being in the same programme company as such stars as Ronald Frankau, Flotsam and Jetsam, and Bertha Wilmott.

In conclusion, I would like to pay a compliment to the wonderful general standard of the dance music which is at the disposal of the Derby public. In fact, after hearing all these bands, one is constrained to ask: "Is there another town of Derby's size in the provinces which has a better record of good dance bands and public dance band enthusiasm?"



Max (right) and Harry Nesbitt in action at the Palm Beach, with Ike Hatch, inset above.

Ike Hatch At The Palm Beach

THE news that Ike Hatch had opened up as entertainer-in-chief at the Palm Beach, Frith Street, W., was certainly sufficient to justify a visit to that particularly agreeable night spot, a visit which was well worth while on all counts.

Of Ike, it is only necessary to say that he has never been in better form, and this goes for his singing, of which patrons cannot get enough, as well as his wonderful way of keeping things going with a swing throughout the evening.

Ike has certainly got what it takes, and whether joining Max and Harry Nesbitt in their grand new number, *Georgia's Gotta Moon*, or doing his solo act, he is the entertainer supreme.

The band he has put in is fully worthy of him, as well it might be with Hetty Booth playing piano with more swing than ever, very ably backed up in her rhythm making by Rudy Evans and Eric Bridger, on drums and bass, respectively.

In front is George Mason, who was with Ike and Hetty in the old Shim Sham days, and he plays plenty of exciting stuff on reeds, his baritone voice being particularly pleasing.

The Palm Beach is always worth a visit, as, apart from the entertainment, it is run with great courtesy and efficiency by Joe Leon.

GOT YOUR DIARY YET?

WHAT do you do when a fellow gives you his 'phone number or fixes you for a gig a couple of weeks ahead?

Do you make a note on the back of an old envelope, or do you enter the details in their proper, always-at-hand place in the MELODY MAKER Musicians' Diary and Engagements Book? This essential part of every modern musician's equipment is dated up to September, 1939, and contains pages of vital reference-matter in addition to all the usual features of a first-class diary.

It is obtainable in three styles—black leatherette with wooden pencil (2s.); black moiré silk with wooden pencil (2s.); or black moiré silk with gilt edges and gilt propelling pencil (3s.). You can get it from any music store, newsagent, bookseller, etc., or direct from the "M.M." offices. Postage 2d.

MENDELSSOHN MOVES

FOR years now, Felix Mendelssohn has been pursuing his career as live-wire publicity man for the profession in all its branches, and, until recently, he was with Lawrence Wright.

But ever-increasing demands for his services have caused Felix to launch out in a bigger way and he has now taken offices at 61, Oxford Street, W., from whence he will direct his numerous activities.

These, besides a much wider publicity connection, include band providing and concert promotion, and, in the band department, Stanley Barnett is acting as his musical director.

George Mutter, a first-class ideas man, continues in his capacity of general manager.

On the band side, Felix is continuing his successful recordings for Decca, and his recent personal appearances have included dates at Whiteley's and Colliers, of Brixton, while he has already been filmed with his band in a Pathé short.

This, with Luxembourg dates, broadcasts and gigs, keeps him pretty busy and, in the concert field, things are equally gratifying as he already has under way two big Sunday charity concerts to be given at the Prince of Wales' Theatre.

U.S. HIT PARADE

Here is the latest list of the ten most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Company:—

1. CHANGE PARTNERS (Film: "Carefree") (2-3).
2. I'VE GOT A POCKETFUL OF DREAMS (Film: "Sing, You Sinner") (1-1-2-3-5-7).
3. STOP BEATING 'ROUND THE MULBERRY BUSH (4-6-4-6-0-8-8).
4. SO HELP ME (5-4-5-8-9-10).
5. LAMBETH WALK (3).
6. I'VE GOT A DATE WITH A DREAM (Film: "My Lucky Star") (0-7-0-7-8).
7. A-TISKET, A-TASKET (6-2-1-1-1-1-1-2-9).
8. AT LONG LAST LOVE (8).
9. ALEXANDER'S RAGTIME BAND (Film: "Alexander's Ragtime Band") (9-10-8-9-10).
10. WHAT GOES ON HERE IN MY HEART (Film: "Give Me A Sailor") (7-8-6-0-0-9-9).

Note.—This information is received by short-wave radio from the Columbia Broadcasting System, New York, by our technical contributor "Dabbler." Set used this week: G.E.C. Fidelity Super Ten with a Belling Lee anti-static rod aerial.

(Figures in brackets indicate previous placings.)

DANCE BAND NEWS FROM EIRE

TOMMY SHERIDAN (trumpet), of Jimmy Campbell's Band, Dublin, has been involved in a motor accident, resulting in a broken collar bone.

Dublin Federation of Dance Musicians held its first annual dance in Metropole, Dublin, last week. Over 500 attended at 8s. 6d. each ticket. In addition to Phil Murtagh's Resident Band, six other Federation Bands performed.

AMBROSE WELCOMED

Louis Lee and his band played at Puck Fair Carnival and Listowel Races (co. Kerry) recently. Charlie Worrall, expert Dublin pianist, has replaced Miss K. Mulhearn at Palais de Danse, Bundoran, co. Donegal, Charlie Parkes is deputising on trumpet in Theatre Royal, for Tommy Sheridan.

Phil Murtagh and his Band opened new luxurious ballroom—the Ritz—in Carlow, last week. Pat Crowley and Band again return to Arcadia, Cork, from Pavilion, Ballybunion.

Sympathy of entire profession extended to Jimmy Bacon, of Atlantic Beach Band, Dublin, on death of his mother recently.

Dance musicians from all over Eire visited Dublin last week when Bert Ambrose and his Band appeared at Theatre Royal. Joe Jeanette, who is

Dublin born, got a particularly cordial reception.

At the annual Dance Licensing Sessions at various Courts in Eire this month, in practically every case all applications were opposed by the Catholic priests on moral grounds.

Jack Taylor, ace Dublin swing drummer, who plays with Phil Murtagh's Band at the Metropole Ballroom Dublin.



Some district justices definitely refused to grant licences, whilst others limited the hours to 11 p.m.

Billy McSweeney, multi-instrumentalist, is with the Pembroke Orphans, Dublin. Jack Murtagh (Ireland's Joe Venuti) includes in his Dublin Band:—Jack Traynor (sax and clar.); Tommy Donoghue (accordion); Alfie Barry (drums and vocals); and Jimmy McGowan (pianist).

LATER DANCES

Dublin Federation of Dance Musicians sending deputation to interview Senior Dublin Justice with a view to having dance hours extended to 3 or 4 a.m.

Tom Hunt, sax, now in Jimmy Campbell's Theatre Royal Band, Dublin, in place of P. Flanagan. The Crackacks and Jack Thunders' Band play alternate weeks at Lorraine Club, Dublin.

A new Radio Eireann item on Sunday nights is "Radio Rhythm," which thousands of listeners appreciate. The outfit comprises star professionals from leading Dublin bands. Dancing in Cliff Castle, Dalkey, co. Dublin, is promoted by Madame Morosini-Whelan, and is a huge success. Music is supplied by Cyril Gibson and his Aristocrats.

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SONG NEWS

THE pantomimes this year will have two excellent tunes to play for the poor little Cinderella and her Prince Charming.

The Popular Music Publishers Association has held a secret meeting this week. It seems that discussion has been concentrated on Orchestral Clubs. Some publishers wish to discontinue clubs; others wish to make them larger, because they feel that the dance band musician should have plenty of numbers for his money.

This Association is not now fully representative of all publishers of popular tunes because Messrs. Chappell, Sterling, Victoria and Lawrence Wright have resigned their membership.

At the Annual General Meeting of the Music Publishers' Association, Ltd., held on the 11th instant, Mr. T. H. Watson, of Messrs. Ascherberg, Hopwood and Crew, Ltd., was unanimously elected Chairman of the Association, in place of Mr. Charles Brooke, of Messrs. Novello and Co., Ltd., whose term of office had expired. The following were elected Committee Members: Leslie A. Boosey (Boosey and Hawkes, Ltd.); L. O. Bosworth (Bosworth and Co., Ltd.); Charles Brooke (Novello and Co., Ltd.); Robert S. Elkin (Elkin and Co., Ltd.); Hubert Foss (Oxford University Press); E. Goodman (Chappell and Co., Ltd.); J. Lawrence (J. Curwen and Sons, Ltd.); F. Slevin (B. Feldman and Co.); Herbert Smith (Kefau Prowse and Co., Ltd.); Frank Standfield (Augener, Ltd.); M. R. B. Steffens (Schott and Co., Ltd.); J. Thackeray (Francis, Day and Hunter, Ltd.); T. H. Watson (Ascherberg, Hopwood and Crew, Ltd.); Montagu N. Williams (Joseph Williams, Ltd.).

These two publishers' associations are, of course, separate organisations. It is a remarkable tribute to Noel Gay, who has started his own Publishing Company at 33, Soho Square, that his smashing hit, *Lambeth Walk*, is on the top in the U.S.A. We are looking forward to more British tunes, following suit. Reg. Evans has joined up with Noel Gay.

Tunes to play include:—

Alexander's Ragtime Band; A-Tisket A-Tasket; Cathedral In The Pines; Cinderella Stay In My Arms; Cinderella Sweetheart; Donkey Serenade; Down And Out Blues; Everyone Must Have A Sweetheart; Fleet's Lit Up; Frog And The Waterlily; Goodluck And Goodbye; Goodbye To Summer; Gotta Date In Louisiana; Highland Swing; How Do You Do, Mister Right?; How'dja Like To Love Me; Humming Waltz; I Hadn't Anyone Till You; I Let A Song Go Out Of My Heart; If It Rains—Who Cares?; I'm Gonna Lock My Heart; I'm Sorry I Said I Loved You; In Sunny Napoli; It's D' Lovely; It's The Old Folks' Golden Wedding Day; Joseph! Joseph!; Knees Up, Mother Brown; Lambeth Walk; Let's Break The Good News; Life Is Like A Lemon; Little Lady Make Believe; Love Walked In; Merryly We Roll Along; Minuet For A Modern Miss; Moon Of Manakora; Mr. Sweeney's Learned To Swing; Music, Maestro, Please; My Heaven On Earth; Never Break A Promise; Now It Can Be Told; On The Sentimental Side; Oh! Ma-Ma; Proud Of You; Red Maple Leaves; Ride, Tenderfoot, Ride; Says My Heart; Sunset Valley; Sweet As A Song; Sweetest Song In The World; The Meanest Thing You Ever Did; There's Rain In My Eyes; Time And Time Again; Wait For The Old Green Light; What A Fool I've Been; When The Mighty Organ Played 'O Promise Me'; You'll Always Be My Sweetheart and You Couldn't Be Cuter.

ONE STYLE FOR AIR AND ONE FOR WAX

- (a) Regular combination
- (b) Artists deputising in, or added to, regular combination for the broadcast.
- (c) Combination organised for the broadcast.

Jimmie Lunceford (a)—Friday, October 21 (7.30 to 8.00 p.m., Reg.) from C.B.S. Studios, New York, relayed through W2XE (19.64m.). Received from B.B.C. on a Murphy A 40C, direct on a Philco A847.

Lunceford (sax) directing Willie Smith, Ted Buckner, Earl Carruthers (altos); Joe Thomas, Dan Grissom (tenors); Eddie Tompkins, Sy Oliver, Paul Webster (trumpets); Elmer Crumley, James Young, Russell Boles (trombones); Edwin Wilcox (piano); Al Norris (guitar); Moses Allen (bass); James Crawford (drums). Vocalists: Dan Grissom, James Young, Sy Oliver.

Programme: *Charmaine; Margie; Organ Grinder's Swing; Put On Your Old Grey Bonnet; Four or Five Times; For Dancers Only; My Blue Heaven; Avalon; Rhythm Is Our Business.*

WHAT is the complex which makes so many American swing bands adopt one style for the wax and another for the air?

That it exists is proved once again in this Lunceford relay.

Don't get me wrong. In any circumstances Lunceford's is one of the most technically brilliant dance bands of the moment. The sax team is perhaps the most academically finished in existence, and the rest of the outfit is not so far behind.

But if you think over your Lunceford records you will realise that practically all of them suffer from theatricalitis. The orchestrations are so overdrawn that even if the band were not conscious of the fact it could hardly swing them in the real sense of the word. Rhythm is almost entirely sacrificed to orchestral effect and synthetic cleverness.

Better Than Any Record

On this broadcast it was almost exactly the opposite. True, some of the arrangements were a little bit overdone, but if the band were conscious of the fact it didn't show it. It played with an abandon and sense of rhythm which it has never achieved on a record, and it was only after the broadcast was over that one realised that in doing so it never lost any of that elegant polish which has been the possibly one outstanding feature of its recordings. The attack had to be heard to be believed.

Among the soloists, Willie Smith on his alto, the tenor players and the trumpets stood out as exceptional. Smith is one of those people who never lose their sense of charm, no matter how rowdy the rest of the party may get, and is perhaps the next best alto player to the one and only Hodges. One need not say more of the tenor men than that as soloists they reached the standard of Basie's Lester Young and Herschel Evans. A word must also be added for the guitar. His little fill-in figures and effects were in the best of taste and most intriguing.

Among the singers it was Sy Oliver who stole the show. His choruses in *Four or Five Times* and *Rhythm Is Our Business* had more character and rhythm than anything I have heard for a long while. A ghastly high note at the end of *Charmaine* left no doubt that Dan Grissom was also on the set.

Swell Carroll Broadcast

Eddie Carroll (a) in "Syncopeation Piece"—Tuesday, October 18 (6.45 to 7.30 p.m., Nat.). From B.B.C. Studios, Maida Vale. (Received on an "Ekco" PB199.)

Carroll (piano) directing Tom Bradbury, Jay Farley (altos); Alan Yates, Ben Greenwood (tenors); Ivor Davies (baritone); Bert Bullimore, Arthur Mouncey (trumpets); Arthur Verrey (trumpet, trombone); Eric Tann, Freddy Welsh (trombones); Bobby McGee (piano); Sam Gelsley (guitar); Doug Lees (bass); Sid Heiger (drums). Vocalists: Gwen Jones, Ivor Davies, Three Brothers (Jack Lortimer, Sam Costa, Frank Bailey).

Programme: *High and Happy; I Hadn't Anyone Till You; Oriental Nocturne; Just What The Doctor Ordered; Midnight at the Onyx; Says My Heart; The Lady Craves Attention; Now It Can Be Told; Yip, Noddy; Lullaby in Rhythm; Irving Berlin Medley; A-Tisket, A-Tasket.*

Although the programme consisted almost entirely of commercial numbers arranged in an essentially commercial manner, the revival of "Syncopeation Piece" in the current Autumn schedule found Eddie Carroll's band again one of the most interesting and progressive combinations on the British air.

Incidentally Eddie hasn't a regular job at the moment but keeps the band together on gigs, his B.B.C. broadcasts and the "Lux Radio Theatre" sponsored programmes from the Continent, which he has secured since I last wrote about him.

But it is not of Eddie Carroll and his band that I want to talk this week. It is of the presentation of their show. I believe I said some months ago that "Syncopeation Piece" was well presented. So it was compared with most other dance band programmes,



Phil Cardew, M.D. of Band Waggon programmes, and his vocalist, Bettie Bucknole.

(Nat.). From Broadcasting House, London. (Received on a Pye 806.)

Records: *Old Fashioned Love*, 35th and Calumet (H.M.V. B8408), *Sending The Vipers, Apologies* (H.M.V. B8403)—Mezz Mezzrow and His Orchestra; *Arabesque, Fanfare* (Decca F3639),

vided the nearest approximation possible to an in-the-flesh performance of the selected combinations.

But I am not so certain that the "Two Great Recording Sessions" were quite as great as Mr. Hibbs seems to think.

Spike Hughes, yes. He was the only Britisher of his time who really had something individual to say on jazz, and, even if he had to go to America to get it said, it was none the less worth hearing for that. His *Arabesque* is a jazz classic.

Soloists Were Carrying Top Weight

But the Mezz Mezzrow session! Was it so great? Personally I never could see that it was. Some grand soloists were on the date, but there have been grand soloists on other sessions, and their talent has been used to better purpose.

As an ensemble the Mezzrow combination was for the most part negligible. You may say that such a remark merely shows a disproportionate regard for what is purely a matter of technique. Possibly, but when you add to that the fact that neither the compositions nor the arrangements were particularly outstanding you may begin to see that the soloists, however good they may have been, were carrying just about top weight.

SWINGTHUSIASTS, NOTE!

Monday, October 31

BENNY GOODMAN presented by Leonard Feather (gramophone)—9.30 p.m., Reg.

ADRIAN ROLLINI is subject for "Jazz Celebrities" (gramophone)—11.30 p.m., Nat.

Wednesday, November 2
"NEW ISSUES" (gramophone records) presented by Leonard Hibbs—11.30 p.m., Nat.

Thursday, November 3
KEN JOHNSON—7.00 p.m., Nat.

Friday, November 4
ALEX COMBELLE, relayed from Paris—7.30 p.m., Nat.

Saturday, November 5
JAM SESSION, relayed from America—9.00 p.m., Reg.

Recent Radio Reported by "DETECTOR"

but the truth of the matter is that the B.B.C. simply doesn't know the meaning of the word, at any rate as it should be applied to dance bands.

Presentation Was At Fault

I have said all this before, but in another desperate effort to wake up Broadcasting House I repeat it.

On this occasion "Syncopeation Piece" reached a new low level of sheer infantility. Such presentation as there was took the form of a detective story. I realise only too well that it was not meant to be taken seriously, that it was merely a thread on which to hang the band. Well, it nearly hanged the band in the other sense.

It is all nonsense for the B.B.C. to say it can't find good script writers and composers. It can if it will pay them, but it refuses to recognise the value of such features. Instead of being looked upon as at least fifty per cent. of the performance, scripts and composers are treated as just side lines. The B.B.C. will pay practically nothing for either.

There is one solution to the problem—a proper production department within the B.B.C., with first-class script writers and band composers regularly employed as part of its staff. The Americans realise the importance of presentation. So do even many of those responsible for the sponsored programmes from the Continent.

Leonard Hibbs presenting "Swing Time"—Wednesday, October 19 (11.30 p.m. to 12.00 midnight,

Sweet Sorrow (Decca F5101), *Music at Midnight* (Decca F3836)—Spike Hughes and His (Negro) Orchestra.

B.B.C.'s recent innovation of turning over the weekly "Swing Time" broadcasts to outside authorities and enthusiasts is certainly proving a success. Previously Leslie Perowne's choice of records had left little to be desired, but the added attraction of hearing the varied opinions of those who are now invited to compile and present the programmes is giving the feature an interest it could never have so long as it remained in one pair of hands.

The New Freedom Of The Air

So far we have heard only those who can be described as experts. I hope this new freedom of the air will not be confined to them exclusively. It would be great fun to learn what some of those less closely acquainted with the subject might choose in the way of records and what they might have to say about them in particular and swing in general. The suggestion seems to open up ideas for some highly diverting broadcasts. It is merely a matter of picking out the most incongruous personages you can think of.

To return to this particular Wednesday, Leonard Hibbs hit on a good idea when he decided to devote his programme to complete sessions by his chosen bands—a procedure made quite easy by the simple expedient of choosing records with consecutive master numbers.

As he explained, it probably pro-

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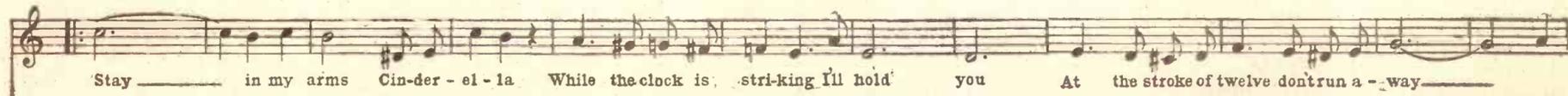
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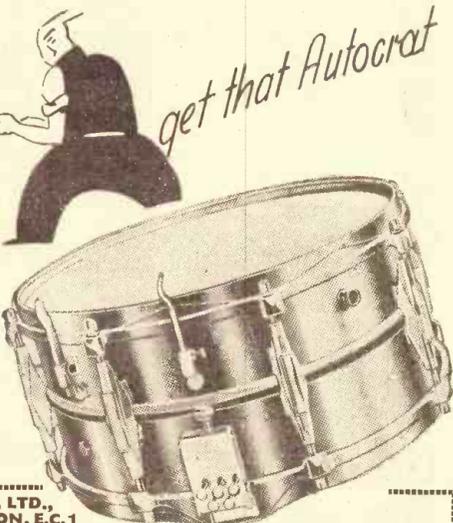
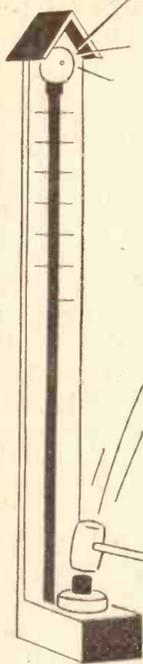
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"ROPHONE" Reviews the Latest Hot Records

DUCHIN SPRINGS A COUPLE OF SURPRISES

A Change of Style and a Peculiar Lyric

- NAVAL GUIDE
- ★★★★ Admiral
 - ★★★ Commodore
 - ★★ Midshipman
 - ★ Tar

Eddy Duchin And His Orchestra "Ol' Man Mose" "Between The Devil And The Deep Blue Sea" (**Parlophone F1239)

SO Parlophone has taken the plunge! I never expected to see the famous Mose on the English lists, though admittedly there is no official censorship on records over here and, after all, if it sold fifty thousand in America in two weeks it must have possibilities in other countries where the beauties of the English language are appreciated.

Curiosity Not To Be Missed

Apart from the vocalist's reiterated "buck-buck-bucket" line, for which she provides an unexpected rhyme, the record is surprising in that it marks a complete right-about turn in the Duchin policy. The band is by no means bad, and on the other side, in which Patricia Norman takes two of the three choruses, the orchestral background sounds strangely unlike what one associates with Duchin.

As an addition to the annals of naive jazz erotica, this is a curiosity not to be missed (better get it quickly in case it's withdrawn); as a contribution to the art of the gramophone it is really rather silly.

But that won't stop it from selling.

Rosetta Howard and the Harlem Hamfats "If You're A Viper" "Rosetta Blues" (**Vocalion S.202)

This really seems to be vintage week for the Pomogramophone. If Duchin's shocking display isn't enough for you, turn to this bawdy vademecum of the reefer-smoker. Rosetta's Viper record is something I've been waiting for on the English lists; not because of the lyrics, which I don't even notice any more, but

because it gives you some fresh talent and some real rocking swing.

Rosetta is a stouthead Harlem girl with one of those deep voices and delightful tricks of diction. Technical Tibbits: Note how she curls the words "long" and "strong" round her tongue; and the band's neat pick-up after the two-bar break in the last chorus.

Fine Trumpet And Guitar

The musicians are just unknown Harlemites who probably can't read a note and will never be famous; but the trumpet gets everything he wants and the guitar work helps the rhythm enormously. I suppose you'll get more out of this record if you know what it's all about:—

*Dreamed about a reefer five feet long
A mighty Mezz but not too strong
You'll be high but not for long, if you're a viper
I'm the queen of ev'rything;
Gotta be high before I can swing
Light a tea and let it be, if you're a viper
When your throat gets dry you know you're high
Everything is dandy
You truck on down to the candy store.
Bust your conk on peppermint candy
Then you know your body's sent
You don't care if you don't pay rent
Sky's high, so am I, if you're a viper!*

Viper: reefer-smoker. Mezz, Tea: reefer. High: under the influence. Bust your conk, etc.: eat a lot of sweets, for which the reefer produce a craving. Sent: thrilled, excited. All very demoralising, isn't it? And this, too, was a terrific seller in America—forty thousand copies to the nickel-in-the-slot machines alone.

The other side is a blues, not pornographic but swell music. Get this record because it's unique, and it's down to earth swing music. But take my advice and stick to Gold Flake.

Featured in the "musical problems" set in Kay Kyser's programmes is pretty Virginia Simms, seen herewith.

Willie Smith (The Lion) And His Cubs "Streamline Gal" "Swing Brother Swing" (**Brunswick 02659)

This being a relic of 1935, when the cubs were a very experimental quartet, you must adjust your standards. The washboard and the rough cornet tone are rather disarming.

The Lion plays a very leonine chorus in the first side, which Washboard Willie comes near to ruining with his eternal offbeat. On the backing you also have a bootless vocal chorus followed by a repetitious piano chorus and a final miniature ensemble chorus that is really solid. Curate's egg.

Woody Herman And His Orchestra "Carolina In The Morning" "Trouble In Mind" (**Vocalion S.201)

Spud Murphy And His Orchestra "Transcontinental" "My Little Girl" (**Vocalion S.203)

The Dixieland vogue is spreading. Both these bands show symptoms of the Bob Crosby infection, though in Herman's case this is less apparent than on previous records by the same gang.

Troubled In Mind, though not a regular twelve-bar blues, is in that mood, with lyrics all about laying one's head on railroad tracks and that rather wishful line: *Trouble in mind and blue, but I won't be blue always; the sun's gonna shine in my back door some day.*

Old-fashioned But Charming Finale

Woody sings it well, though without Teagarden's conviction and appeal; besides, the low B flat he has to reach for in each verse bothers him, and he generally fails to get lower than B natural. He also plays some rather Bechet-like clarinet, strange to relate. The record finishes with an old-fashioned but rather charming blue ninth.

The reverse, recorded a year later, is a conventional arrangement with some less satisfactory clarinet, its chief interest being the vocal. Technical Tibbit: The first and third eight



bars of the vocal are taken in halved time, while the second and fourth quarters revert to normal; this is neatly done.

Spud Murphy proves how easy it is to form a good band in the States these days. An ex-Goodman arranger, he has lined up a group including two ex-Goodmanites; Nat Kazebier on trumpet, and Bill Depew, who takes a very nice clarinet chorus in *My Little Girl*.

The last chorus here sounds like one of Dean Kincaid's arrangements for Bob Crosby.

Transcontinental is supposed to be Benny Goodman's composition, though I guess he wrote it about as much as he wrote Mozart's Clarinet Quintet. The work has passages that would be intolerable played by ordinary commercial bands, but the solo bits make the combined effect tolerable.

REISSUES

Bix's eleven-year-old *Royal Garden* and *Jazz Me*, with plenty of typical Bix and Rollini, reappear on Parlo. R2580. Rollini also burps his bass and drips his fountain pen on the Venuti Blue Four recoupling, *Four String Joe* and *A Mug Of Ale* (alias *Limehouse Blues*) on R2581. Goodman's *Remember* and *Blue Skies* are paired up to cash in on the Berlin cliche, on H.M.V. B8809. Yet another Vocalion Maxine Sullivan is transferred to Columbia. *Folks Who Live On The Hill* and *Darling Nellie Gray* on DB5046.

MORE ABOUT THE PYE 806

What's New In Radio

This week we come to the consideration of the Pye 806's performance as a straightforward radio receiver, apart from its attractions as press-button fend's paradise.

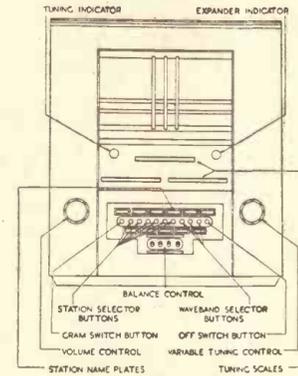
On it I am quite prepared to recommend the set as thoroughly good value for its price of 76/-.

Its tone is bright and clean, and well forward, even with the volume cut down to small-room strength. If it lacks anything of the richness found in the larger consoles and radiograms, it is still very pleasant and free from cabinet resonances and troughs or peaks. Buttons are available for cutting the high and low notes response, but I have not found it desirable to use either.

The signal-to-noise ratio is always highly commendable, and on the long and medium-wavebands the set compares with the best in its class as a station-setter.

The A.V.C. is thoroughly efficient, and accurate tuning is ensured on using the cathode ray "magic eye," the operation of which is at least discernible on even the weaker short-wave stations.

Coming to the short-wave side, I was



quite surprised that a set in this class should do so well. The stations come in well with a clarity and absence of

by "DABBLER"

background mush well above the average.

The weak point of the set is, as usual, the short-wave tuning arrangement. On the long and medium-wavebands tuning is easy enough, the scales being marked in metres and with the names of most of the more important stations. But for the short-wave stations the one scale, which has to cover from 13.5 to 51 metres, is little over four inches long. This means that a space of less than 1-8th inch is available to a metre, in which there may be anything up to six or more main broadcasting stations. In such circumstances there can be no means of identifying (and so logging) the exact position of any station.

However, that is perhaps the only criticisable point, and on the plus side this is a well-built, handsomely designed receiver, incorporating, besides the features previously mentioned, special provision for dipole (as well as ordinary) aerials, and output sockets for extension loud-speaker(s).

The diagram herewith will enable you to identify the various controls, etc. shown in last week's photograph of the set.

Technical Spotlight, Please!

MR. ALAN FRANK will, I hope, excuse me when I describe his voice as "precious." He was so anxious to simulate the B.B.C. vowels in his recent broadcast that it was occasionally difficult to tell what he said. And I am sure that Spike Hughes was as annoyed about his designation as an "Englishman" as I was about the implication by Frank that he was the only native musician to write swing.

Mr. Frank practically took away from Wayman Carver any credit that gentleman might ever have had for using the flute in the dance orchestra and presented it to Hughes, in much the same manner that many critics ascribe the modern use of the instrument in dance orchestras to modern French composers.

What Is It?

Despite his repeated assertion that it was because of his position as a "straight" musician that he was primarily interested in swing, I am afraid Mr. Frank talked just like another fan. What he should have done (and I am assuming that as a "straight" musician—whatever that is—he has the ability) was to have devoted more time in his remarks to a strictly technical discussion of the records he played.

Philosophical Ramblings

by Stanley Nelson

I imagine that these late night recitals of swing are mainly listened to by swing enthusiasts, and since there has been altogether too much nonsense talked about jazz (and I don't absolve myself from this stricture) such authentic remarks would have been opportune.

True, the recitalist did talk about Barney Bigard's clarinet playing, and also about Israel Crosby's bass, but his remarks were the generalities which one expected from musically half-baked members of rhythm clubs who pontificate to audiences only slightly less ignorant than themselves.

Claims Of Swing

What is really wanted now, I submit, is a plain exposition of the technical qualities of jazz, swing or whatever you call it, and an examination just where our music stands in technical relation to the main stem of music. I am confident that despite the ridiculous claims which have been made on behalf of swing it has many attributes

which must compel the admiration of the unbiased musician, and many of them have actually confessed as much to me.

What would Rachmaninoff, say, think of the piano playing of Art Tatum? How much of Constant Lambert's confessed admiration for Duke Ellington's music is really genuine, and how much is due to a shrewd analysis of the fashions of the day? There always seems to me just a little opportunism in many of the "legitimate" composers' interest in jazz matters.

Wouldn't Surprise Me

But perhaps I am hopelessly cynical on this point. Perhaps I have been a little too close to the jazz subject during the past ten years really to appreciate these kind remarks. Perhaps "Detector," in discussing this broadcast, will say the opposite to me and praise Mr. Frank without stint.

I shouldn't be at all surprised that if in this very issue "Detector" and myself are diametrically opposed. We generally are, you see, and "Detector's" position as the Peter Pan, for all his enthusiasm, is sometimes a little trying.

And in spite of these recitalists I still think swing, jazz, or whatever you designate, is such a personal thing...

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The EXOTIC Mr. BROWN

"Mike," Our Critic-at-Large, in the Twenty-ninth part of a Book That Will Never Be Published, continues his debate on Lawrence Brown of Duke's Band

I DIDN'T write the heading of my last week's article, so don't throw any bricks at me. But it has put an idea in my head.

Why not Wilson, Goodman and Brown?

For the same reason as I do not care for Wilson and Goodman to be joined by Lionel Hampton. Lawrence Brown is another exotic who has spent too much of his career with a band in which he is entirely out of place—with Duke Ellington.

And I am going to suggest that the musical decadence of Ellington dates from the time Lawrence Brown joined the band.

Let me insist at once that my objection is purely one of style. Considered purely as a trombone player Lawrence Brown is a fine artist, and there should be nobody who will deny that.

Ellington's Sense of Humour

We have heard a lot from Leonard Feather about a number of recent recordings by Ellington, which are supposed to be as good as anything he did before 1933. I'm afraid that like everybody else in this country, you and I will have to take Feather's opinion on trust. I merely hope he's right.

On the other hand, without concentrating too hard on it, I happened to hear Duke's broadcast the other day. I was drinking in a pub at the time.

I heard enough, though, to convince me that Duke has not really changed.

Duke Ellington, 39 years old, born in Washington. First recorded with Wilbur Sweatman's Band in 1920. Has led his own band since 1926, and with it reached world eminence.



That he still has a sense of humour was apparent by the way the band played hell with the *Lambeth Walk*. That he has not outgrown a desire to be smart and clever and sophisticated was equally apparent by the perform-

ance of a version of Rachmaninoff's *C Sharp Minor Prelude*.

That Duke's better things wear extremely well was apparent by the freshness of *Merry Go Round*, now nearly six years old.

Apart from these I do not remember much else of the broadcast.

I am told that owing to the relay coming from the Apollo Theatre we should make some allowance for Duke playing to the gallery. I don't see the logic of this. If Duke is playing in Carnegie Hall or a public swimming baths that is still no reason for him to be anything but true to his artistic convictions.

And I do not believe that Duke's programme reflected his real convictions at all. I believe that hardly anything he has done since 1933 has been an expression of the true Ellington.

Is An Antidote Required?

Something got into Duke's system about five years ago: a poison for which nobody has yet bothered to find the antidote. The germ was Lawrence Brown—the exotic, undisciplined luxury of his trombone playing.

Up to the arrival of Brown, Duke's band and with it his own music had

an unmistakable homogeneity of musical thought, of orchestral colour. Johnny Hodges, Harry Carney, Barney Bigard, Whetsel, Cooty Williams, Freddy Jenkins, Tricky Sam might all have been created by Duke himself, so great is the family resemblance between them.

Each had his own personality and yet blended perfectly with the typical Ellington mood.

While this group of players was together Ellington never made one record which suggested anything but perfect homogeneity of style.

One bar was enough to tell you whose band it was playing.

Real, Unique Ellington Exoticism

Certainly the Ellington company had its own exoticism. At times there was something very exotic about the orchestral colouring. In *Limehouse Blues* and *Japanese Dream* the exoticism was more obvious and conventional.

But in *Echoes of the Jungle* we found the real, unique Ellington exoticism. Some of that remained in after years, but it was diluted with what I call Brownerie.

The turning point came, I think, with *Best Wishes*.

This was never a masterpiece of composition at any time, but the presence in the recording of Lawrence Brown made it infinitely less distinguished.

Brown brought something which was completely foreign to the whole outlook of the Ellington band.

Duke's music, even in its more exotic moments, was always the music of a clear-thinking mind. This clarity was reflected in the performance of the band.

Brown, however, is not a clear-thinking artist in the same sense. His tone is rich, his improvisations extravagant, his intonation not always above suspicion, his phrasing inclined to overwork the glissando and the grace-note.

Foreigner In The Band

Duke is a classic at heart. That he tends towards the exotic makes him no less a classic than Mozart's *Turkish March* made Mozart a Turk.

Lawrence Brown, however, is musically-speaking, a foreigner in Duke's band.

Duke is like a painter. He paints a picture of a richly jewelled woman, and does the same sort of thing successfully and convincingly for years.

Then on a sudden impulse he decides that instead of painting gold and silver he will use real gold and real silver. In other words, he uses Lawrence Brown.

And, of course, as it would be with painting, the result is incongruous and false.



Debroy Somers and his Band in a colour film called "Cooperette," which is being made for the Co-operative Wholesale Society at Merton Park Studios

Benny Goodman's Band Cut Out of "Hotel" Film!

Studio Flashes by S. R. N.

AN Egyptian reader writes to me that "Hollywood Hotel" was only a moderate success there, and that after the first night "Benny Goodman with Orchestra and Quartet" were cut out altogether.

Well, fifty million Egyptians must be wrong!

Matt Malneck has taken the title of Paramount's next swing opus for his band, and it will therefore be "Matt Malneck and his St. Louis Blues Orchestra."

Cinematograph Exhibitors' Association met the Performing Right Society last week to discuss next contract. The C.E.A. considers time opportune for a drop in fees, but P.R.S. is naturally against this proposal.

Bing Crosby's next will be "Three's Company," and it will be for Universal,

who made the successful "Pennies From Heaven."

The ubiquitous Percy Mackey has arranged the background music in "Anything To Declare," a Butcher-Rembrandt spy drama.

I see Burgess Meredith has just begun production in Metro's "Spring Dance," so that the news that he may star in "A Young Man With A Horn" seems to be confirmed.

Lew Ayres, Metro actor, has composed a symphony. Well, that's what the company's publicity department says, and also informs us that it will be introduced in the Hollywood Bowl soon.

Shooting on "Me And My Gal" begins at Pinewood on October 25 and this show, by the way, has run for 500 performances. The title will be changed in the film, though, to "Lambeth Walk."

RECORD TUITION

The best way to earn to play stylishly is by listening to the star player's records. Every week, under this heading, Edgar Jackson will pick out a selection of records from the current lists. Buy and study the records listed under your instrument—it is the cheapest and best way to stylish proficiency.

RECORDS of the WEEK

Recommended to all musicians, irrespective of whether their particular instrument is featured:—
"Wrappin' It Up" by Benny Goodman and His Orchestra. (H.M.V. B8777.)

*†Tenor (Bud Freeman).
*†Clarinet (Benny Goodman).
*†Trumpet (Harry James).
*Piano (Jess Stacy).
*†Bass (H. Goodman).
*†Drums (Dave Tough).
†Sax Team.

*†Swing Ensemble.
Big John Special (*) and *Wrappin' It Up* (†) by Benny Goodman's Orchestra. (H.M.V. B8777.)

*†Tenor (Bud Freeman).
*Clarinet (Mike Doty).
*Trumpet.
*†Trombone (Tom Dorsey).
*Bass (Gene Traxler).
†Drums (Maurice Purtill).

Barcarolle (*) and *Deed I Do* (†) by Tom Dorsey's Orchestra. (H.M.V. B8797.)

A lto (Willie Smith).
Down By The Old Mill Stream by Jimmie Lunceford's Orchestra. (Brunswick 02635.)

Guitar.
Rhythm For Sale and *Two Old Maids* by Monette Moore's Swing Shop Boys. (Vocallon S200.)

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Larry Adler (Mouth Organ) (Paris, Spring, 1938). My Melancholy Baby; Body and Soul. With Stephanie Grappelly (piano); Django and Joseph Reinhardt (guitars); Eugene Vees (guitar); Roger Grasset (bass) Columbia DB5047.

Dorsey (trombone); Bud Freeman (tenor); Pee-Wee Erwin (trumpet); Johnny Mintz (clarinet); Howard Smith (piano); Carmen Mastren (guitar); G. Traxler (bass); M. Purtil (drums). H.M.V. B8809.

Saxie Mansfield, Bruce Wilkins (drums); Al Costi (bass). Vocalion S.203.

Willie Smith (The Lion) and his Cubs (N.Y., 1935). Swing Brother Swing (Vocal: W. Smith); Streamline Gal. Smith (piano); Cecil Scott (clarinet); Ed Allen (cornet); W. Williams (washboard). Brunswick 02659.

Maxine Sullivan (Vocal) with Orchestra. Under direction of Claude Thornhill (N.Y., November, 1937). Darling Nellie Gray; The Folks Who Live On The Hill. Reissue of Vocalion S.139 on Col. DB5046.

Chick Webb and his Orchestra (N.Y., June, 1938). Pack Up Your Sins and Go To The Devil; Everybody Step. See Guide for August Brunswick 02660.

CURRENT ORCHESTRATIONS REVIEWED

by "SWINGER"

F. (Foxtrot); M.F. (Medium Foxtrot); S.F. (Slow Foxtrot); Q. (Quickstep); T. (Tango); R. (Rumba); and V. (Valse).

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BEVAN: Old-Time Sweetheart. M.F. (34). One inevitably thinks of Beside the Shalima from the "Indian Love Lyrics" when hearing this. But O.K. All in. Backed by Lory S.F. (32). Also all in.

November 1st Issues

FOX-TROTS: A Garden In Granada: Lewis, Baer and Vastelou; arr. Pattison. Southern. A Little Kiss At Twilight: Robin and Rainger; arr. Mason. Victoria.

orchestrations, these will be tremendous hits. DASH, IRWIN: Everyone Must Have A Sweetheart. M.F. (40). A close relation to an old cinema classic, Heath And Flowers. All in. Backed by There Goes My Affection. M.F. (44). Also all in.

ist Issues

The Palais Stroll: Blake and Remy; arr. Brownsmith. Feldman. The Penguin: Raymond Scott; arr. Sid Phillips. Cinephonic. To-Night, Lover, To-Night: Harry Tobias; arr. Hawley Adams. Chappell.

LAFLEUR: If You're Ever In My Arms Again. S.F. (32). A lovely slow swing. O.K. orchestration. All in. No backing.

THE RIGHT INSTRUMENT TO BUY

Advertisement for Hohner accordions, featuring images of various models and text: 'THE RIGHT INSTRUMENT TO BUY', 'CHOOSE ONE OF THESE MODELS', 'VERDI III', 'TANGO V', 'FREE 16-page booklet which gives practical hints upon the choice of an accordion of suitable size and type at a price within the reach of each individual purse.'

SO YOU WANT TO "TAKE OFF" ON CLARINET?

asks HAROLD TAYLOR, and proceeds to show you how

If you have owned a clarinet or a saxophone or a trumpet for longer than six months, it's a cinch that already you are longing for the day when you can improvise. If you've been playing clarinet for as long as two years, it's another cinch that you've been doing your best to take off for the last year and a half.

But before you go any farther it's just possible that with all the goodwill and practice in the world, you may be one of the boys in the jazz business who is better off reading the stuff on the music stand than making up notes as you go along.

Indulge In A Little Self-Analysis

It is a plain hard fact that some people can take off and other people can't. If you haven't got the propeller on the aeroplane, you can't get anywhere but on the landing-field.

So take a look at yourself and see if you've got the necessary apparatus to take off. If you haven't, if melodic and rhythmic ideas don't come to you naturally and easily, forget about the delights of improvising and settle down to the life of a good reliable musician who reads everything you put in front of him, and blows a very nice tone.

A musician like Alfie Noakes, the trumpeter, a man who phrases beautifully and plays anything you give him in fine style, doesn't need to play hot to get along. Neither does Harry Karr.

They have let the other boys with different gifts do the taking off while they have played thousands of broadcasts, record sessions, and restaurant jobs, and have stayed right at the top through sheer musicianship.

A leader who is working on an important job likes to have men in his band who read whatever he gives them, and who read it in good jazz style. He needs just two or three soloists in the band, the rest of the men are called on to do the brunt of the sectional work.

When To Commence Improvising

If, however, you are not content to settle down to such a restrained sort of life, if you are still convinced after your self-analysis that you have a bit of creative talent, there are a few things you can do to try to coax it along.

We will take for granted the fact that you have a good clear clarinet tone. You have obtained that from hours of blowing long notes and practising increase and diminution of volume in the tone. We will take it for granted that you are a proficient reader.

With these things, you are ready to improvise.

First of all you must have what is commonly known as a good ear. By this I mean you must be able to play any tune in any stated key without music, simply by remembering the melody. If this goal seems a little high, perhaps you may content yourself with a compromise, and enable yourself to play most tunes in the seven simplest keys.

The main thing is to have an instinctive knowledge of the changes in key which may best be applied to any given tune. Then you are ready for the application of your knowledge of chords and their sequence.

This is the crucial point in improvisation. If you haven't spent a good deal of your time on scales and the component parts of chords, you can

never hope to take off. That is, unless you are one of those naturals like King Oliver or Louis who "feels" the chords beneath the melody, and has never bothered to study them for their own sake.

You will never find Louis or the Goodman playing an important note in a bar which is not based on the chord of that bar. Passing notes may be out of the chord, but the principal melodic notes will be in the corresponding chord for any given bar.

Take the simple melody written on the chords that appear in Ex. 1.

If you wish to improvise on this melody, since it is new and you have never seen it before, you should be able to tell by the sound of it what chords are basic to your improvisation. In the first bar, any note in the chord of F major may be used.

Not that you would necessarily play that chord by successive intervals. You might hold a C or an A or an F, or even a D throughout the entire bar, but whatever is your improvisation, it must be constructed on the basis of that F major chord.

First Step For Beginner

Perhaps you want to give this melody to clarinet as a solo for the first chorus of an arrangement. Here the theme must be stated rather definitely, and any improvisation must be quite simple and merely decorative, for example, similar to Adrian Rollins' bass saxophone solos. In this case, you might play it as in Ex. 2 (which is transposed into the key of G for clarinet).

You can hardly call this solo an improvisation. It is merely a decoration given to the original melody. But it is the first step for the beginner on the way to true improvisation on that melody. The underlying chords are used, whether consciously or unconsciously.

Once the beginner has acquired an ease of remembering various tunes, and has a working knowledge of their component chords in proper sequence, he is ready to begin honest-to-God extemporaneous solos.

But first he must spend plenty of time working on the old familiar tunes by himself, figuring out new and original variations which are not only melodic but rhythmic. Once this ground-work has been complete, he can then indulge in a little taking off on the spur of the moment.

Using Records As Practical Exercises

You can get an idea of what sort of thing you should be doing when you are improvising, by listening to records. But please do not copy solos from those records. They may be used as practical exercises perhaps, but no attempt should be made to copy them note for note. That destroys the whole soul of the improvisation. A solo must be spontaneous, otherwise it smells very badly of the record from which it was taken. Listen to Danny Polo every chance you get, and try to discover what he does, what general pattern of notes he plays, but never attempt to copy him note for note.

The ease with which you take off depends entirely on your familiarity with the usual chord sequences to be

found in the tunes you play. Within the limits of a given bar, and its component chord, you are free to enjoy yourself, varying the emphasis and the syncopation as your ear dictates.

Impossible To Teach This

Goodman, on the quartette records, doesn't do much syncopating. His improvisation here and elsewhere consists largely of eighth notes built up on the chord content of each particular bar. With the melody which I have stated herein Jimmy Dorsey, for instance, would do something like Ex. 3.

Nobody can tell what notes you should play when you take off. They

come to you of their own accord, just as the words of a poem come to a poet. It is just as impossible to teach what those notes shall be as it is to tell the would-be poet what words he should use.

There are plenty of notes to choose from and it's up to you to do the choosing. All the advice in the world won't help you there.

Neither can anyone tell you how to phrase those notes properly. That's a thing you learn from listening to Benny and Louis and Jimmy Dorsey and Tommy. But if you can manage to develop that "good ear" we were talking about, half your troubles are over.

Those elusive notes will come flocking to your clarinet and blow themselves out without further trouble.

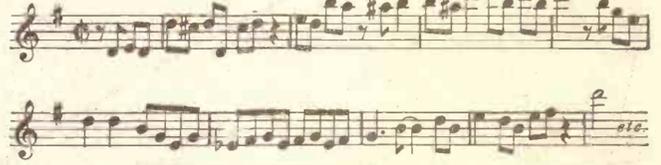
Ex. 1



Ex. 2



Ex. 3



HARRY HEKKER (Stan Barnett)

FRANK WEIR (Fred Hartley, etc.)

HARRY PARRI (Oscar Grassi)

LAURIE BOGAN (Lew Stone)

BURTON GILLIS (Henry Hall)

LAURIE PAYNE (Harold Gibbon)

E. O. POGSON (Jack Jackson)

MICKIE LEWIS (Recording)

FREDDIE GARDNER (Bert Firman)

BILLY APPS (Debroy Somers)

IVY BENSON (Harold Ramsay)

LES GILBERT (Jack Hylton)

MID MILLWARD (Own band, B.B.C.)

JOE CROSSMAN (Ambrose)

CYRIL GRANTHAM (Geraido)

AL RAUM (Dorchester)

JACK WHITE (Own Band—Astoria)

VOICES IN THE AIR

Shirley Gaye

This attractive twenty-one-year-old young lady with the dark hair and big brown eyes is hardly known in London, but has broadcast from Midland Regional with The Palm Beach Boys, guitar-and-vocal act.

Crazy about syncopation, she actually started to play the piano before she could talk properly, but in later years be-

came a dancer, and with her sister, whose feet also twinkled, went around winning dancing contests wholesale.

Nevertheless, she retained the urge to sing, and, at seventeen years of age, was doing Sunday concerts in the North as a vocalist.

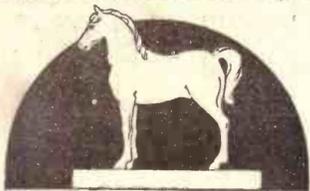
She also started writing songs, and, coming to London recently from Middlesbrough, where she lives with her parents, went into a music publishers' shop to make



a purchase and came out having sold one of her own compositions!

But Shirley does not underestimate the difficulties of song writing, so is going all out to achieve recognition as a vocalist, free-lancing anywhere from Cornwall to the Clyde.

She has a deep rhythmic voice, and specialises in swing numbers, but can tackle a ballad with the best of them. Her father is an important public figure in Middlesbrough, and her brother is a promising amateur pianist. Shirley herself has stop-at-nothing enthusiasm, and we are bound to hear more of her.



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THE BUSKER GOSSIPS

and LEON GOODMAN Illustrates

WE hear a lot of these graphic stories nowadays about how So-and-so "smells," an Americanism which may be expressive, but is not very genteel.

They've been doing a drop of decorating at the Coconut Grove in Regent Street lately, and the screen behind the tango band has been undergoing the process known as "sizing."



... given rise to a few guffaws

The boys in the tango band, whose digestions have not been improved by this smell of size, are probably playing better than ever now in order to refute the veiled insinuations that their co-operative effluvia is not all it might be!

And while on the subject of the Coconut Grove let's talk about Ken Crossley, who sings with Oscar Grasso these days.



... playing better than ever

Perhaps it was unfortunate that Mr. and Mrs. Dave were taking a dose of their regular dance music, and the rumblings and shriekings inside the radio were simply terrible.



... simply won't let him forget

Fred MacMurray, ace-band-leader of the movies, says that they simply won't let him forget that he was a member of the California Collegians.

"Not only do I still play the saxophone and the clarinet. I've had to learn to play instruments I never had to touch when I was a bandsman.

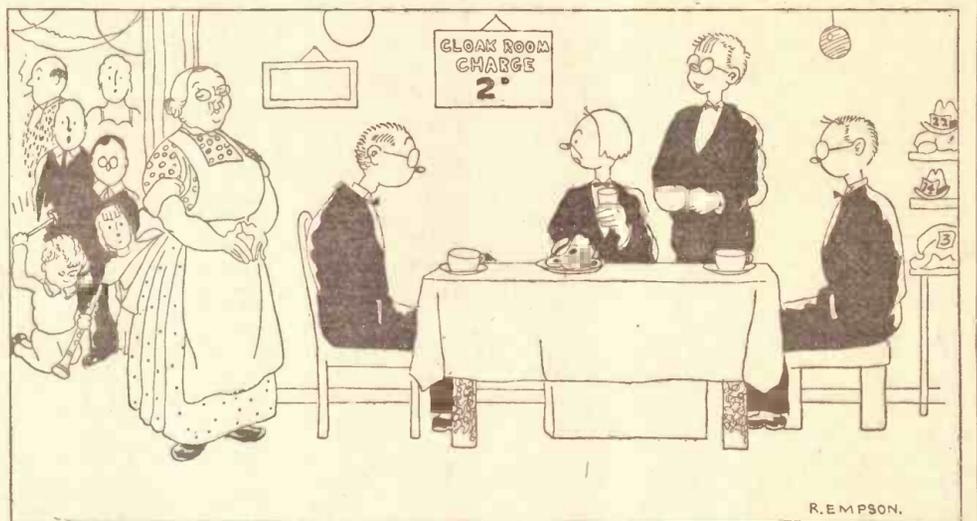
Why not? There must be plenty of pipe organs out of work in Hollywood...

Further heart cry from the Press: "I think many will agree with me that Chopin, Liszt and Beethoven are not for the dance floor."

This would never have been allowed in my days in Poona, Sir!

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BILLY PLONKIT by R. EMPSON



"I think my little boy is going to be an auctioneer when he grows up, Mr. Plonkit." "Why?" "Well, he's already got your gobstick under the hammer!"

A LETTER TO READERS - from the Editor

MR. W. WALKER'S all too correct but not very imaginative letter in last week's "M.M." cannot be allowed to involve Spike Hughes in any allegation of inconsistency or sensationalism.

Mr. Walker, an obvious devotee of Spike, should have known his mentor better than not to have realised that the story given was an editorial rewrite of bare facts volunteered by Spike.

Spike was in the South of France with Szigeti when he sent the news to the "M.M." and the rewrite man had to put it into publishable shape.

Surely, however, the thoughts expressed, whether from Hughes or not, were clear enough!

Bartok composes music which has nothing whatever to do with swing, but which is full of rhythm anyway.

Szigeti draws the composer's attention to Goodman as a rhythm player of unique attainments, and so Bartok tries the experiment of providing a special work to show off the jazz player's virtuosity.

In this way there is a fusion of the straight and swing modes of music, not in the writing of the music, but in the mutual respect of all those concerned in the experiment.

The point made by the rewrite man was that the really great figures of music, no matter in what school, set an example to those intellectual snobs who are always ranting that swing is straight, and never the twain shall meet.

Spike, himself, had not troubled to draw any such conclusion. He supplied the bare facts of the story and the "M.M." staff man tried to point out the obvious.

Perhaps he would have been wiser to have left the lily unligged. —THE EDITOR.

Queries HOW can "Mike" concentrate on anything else, particularly writing, while listening to Chopin?

Conversely, how does he suppose he can enjoy Chopin to the full if half his mind is on the writing of a book that'll never be published anyhow?

A Matter of Opinion I AM sorry to see the "M.M." is still pandering to the people who seem to enjoy what is known as swing

music, when they are definitely in a very small minority. Most people get fed up with reading about Marsala and the stuff he churns out; they like their dance music meaty, with good melody and good harmony, and with a good vocalist (not a Maxine).

Here are three examples: Bert Ambrose's recordings of Portrait of a Lady (listen to the beautiful trombone chords), or his arrangement of Boots and Saddle (here, again, lovely chords), or the magnificent arrangement of In the Still of the Night (solid and melodious).

Now, why don't you give us something to interest us people who are fond of the foregoing? M. COOK. Liverpool.

Ellington's Broadcast Fails To "Send"

AS a lover of the music of Duke Ellington, let me express my utter disgust at his last broadcast.

KENNETH TAYLOR. Fallowfield, Manchester.

This Reader Was Disappointed Also

ELLINGTON'S latest broadcast was truly a disappointment. After such a pitiful display, and coming immediately after Count Basie's splendid broadcast, one is forced to the conclusion that Ellington has really slipped.

His latest compositions, unfortunately, confirm this. Is it too much to hope that Duke will eventually free himself of the clutches of commercialism?

G. GENIN. Amersham, Bucks.

And Yet Another Voices Disapproval

THE worst swing programme I have ever heard. I thought there was nobody like the Duke, but now I've changed my mind.

IAN H. ARMSTRONG. Falkirk.

THE DOWN & OUT BLUES

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Dance Orchestration By ROY MARTIN

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ARTIE Shaw IS one BANDLEADER WHO doesn't WANT to BE called "KING of SWING" HE'S quite CONTENT TO play THE kind OF jazz THAT comes FROM THE heart NOT the EGO HIS definition OF swing "SWING is DESIGNED to MAKE music MORE listenable MORE danceable" ART likes TO take MIDNIGHT rides IN his ROLLS-ROYCE AND hates PLAYING WALTZES WE THANK YOU

In Blues Isn't New

"ROPHONES" Rallusion to the tango rhythm passage in Ellington's Yellow Dog Blues is interesting, but I feel it should be pointed out that the use of this rhythm in the accompanying bars of many of the old blues tunes was prevalent several years before this record was made.

W. C. Handy often used it, and it is particularly noticeable in certain arrangements of the St. Louis Blues (e.g., those by Louis Armstrong, Johnny Dodds and the Original Dixieland Jazz Band).

The introduction of the tango rhythm into Negro music does seem somewhat curious. It is, however, explained by a theory I once read that originally it was an African rhythm, and Spanish only by adoption through the Moors, though whether this is really so I cannot say.

JOHN C. DAVIS, Jr. Croydton.

Shame!

I WOULD like to bring your attention to the fact that semipros in the Coventry district are being treated unfairly by certain people who run dances with the aid of a gramophone.

These dances, I regretfully inform you, are well patronised by dancers, who do not seem to care what they dance to.

By using a gramophone, these persons cut down admission prices and still make a tremendous profit. Is this fair to the semipro?

GEO. HEWITT. Coventry.

BANDLEADERS' PRESENTATION TO JACK FALLON



Jack Fallon (right) receives a handsome watch at the hands of Art Gregory (extreme left) when bandleaders got together at the Astoria to signalise their gratitude for the work he did on their behalf while he was with M.C.A. From left to right, the group shows Syd Dean, Mr. Bourne (manager of the Astoria), Joe Loss, Cyril Stapleton, Benny Loban and Eric Burford (assistant-manager of the Astoria).

American Project For Dance Band Big-timers To Star In "Jitterbug" Film

New York News from Dick C. Lander

AMERICA'S jam session mania is reaching a frenzied pitch. This week sees the arrival in town of Sam Coslow to collect talent for a big jam session film sequence to be shot in New York as part of a Hollywood production called "The Jitterbug."

If they can be persuaded to work for the minimum Union scale, a fantastic gang of personalities will be seen in this session: Tommy Dorsey, Bunny Berigan, Red Norvo, Pee Wee Russell, Artie Shaw, Casper Rardon, Gene Krupa, Joe Venuti, Jack Teagarden, Jimmy Dorsey, Toots Mondello, the Raymond Scott Quintet, Carmen Mastren and scores more.

NEW JAZZ-MAG.

This week also, a new publication is reaching the bookstalls entitled Jam Session, and modelled on the lines of the currently fashionable American candid-camera magazines such as Life and Look.

The large publishing firm handling this venture is printing no less than a hundred thousand copies of the first issue.

The new Cotton Club show opened successfully, featuring Cab Calloway, the Berry Brothers, the Nicholas Brothers and Will Vodery's forty-piece choir. W. C. Handy, "daddy of the blues," also appears in the show.

The new Dick Powell-Anita Louise musical, expected on Broadway soon, is said to contain a splendid scene between Louis Armstrong and Maxine Sullivan. . . . Pee Wee Russell's newly-formed band opens at the Little Club on the site of the old Onyx. . . . Irving Mills has a new deal with the American Record Corp. (Brunswick-Vocalion) whereby he supplies the talent for at least 35 per cent. of their output. John Kirby, Sidney Bechet, Buster Bailey, Bobby Hackett, Zutty and the Clarence Profit Trio will be heard on forthcoming dates.

Baron Lee, ex-Blue Rhythm Band leader, returning from his trip to Rio de Janeiro, says South America is a good place for band leaders to stay away from, according to his story, which coincides in many respects with



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BENNY LOBAN PICKS HIS BOYS FOR BIG BOURNEMOUTH DATE

BENNY LOBAN, well-known band leader and violinist, who, since coming from Canada, has done just about all that is worth while musically speaking, is all set to open with his ten-piece Music Weavers' Band at the Royal Bath Hotel, Bournemouth, on Sunday next.

Always a believer in absolute efficiency, Benny has spared no pains to get together and rehearse a really good band for the job, and his rehearsals reveal that the patrons of the Royal Bath Hotel will have no cause for complaint as to the musical quality of his outfit.

NOVELTY PRESENTATIONS

Benny, of course, will direct the band on violin as well as being featured as a soloist, and, apart from using the whole band, he has planned some pleasing novelty presentations with a violin, accordion and guitar trio.

This he will be well able to do as he has been lucky enough to secure the services of Maurice Frolic, who, well known as a band leader in his own right, is a fine pianist and a wizard accordionist, while Jack Robins, his personality vocalist, is a good guitar player.

Another important capture is that of Pete Rose, who is leading the reed section. Pete needs no introduction as he is a modern style player who is at

home on any reed instrument, and he has rendered fine service in many excellent bands, including Mrs. Jack Hylton's.

The remainder of the band consists of Bill Duffy (percussion); Jack Gardner (bass); Jimmy Mason (alto and clarinet); Percy Carter (tenor and clarinet); Ken Murdie (trumpet); and Dave Crook (violin).

As will be noticed, the outfit is somewhat unusual in combination, and here Benny has shown great wisdom in engaging an arranger to make the necessary alterations to stock scores so that he can get the utmost out of the band.

ARRANGER

For this important purpose, Bill Scott has been engaged, Bill being a very able orchestrator, who, besides arranging for big timers like Teddy Joyce, has done a lot of work for films.

Best of all, from Benny's point of view, is the fact that it has already been arranged to broadcast his band, which will be heard on the air with the Royal Bath Hotel cabaret for the first time on November 16.

Mary Lee Makes Swing And Sweet Records

IT needs a very courageous and enterprising swing-star to record straight, sweet titles as a contrast to her usual style, but popular little Mary Lee—now featured with Jack Payne and his Band—has done this for Parlophone, and, according to experts who have heard the tests, has got away with it extremely satisfactorily.

At a session last week, Mary put on two solo titles, two of these being sweet numbers well suited to her "little girl" personality; and the other two being swing versions of famous old songs, rendered in the inimitable style which put her at the top of the "M.M." Referendum last year.

ACCOMPANYING SWINGSTERS

The two sweet titles are Wynken, Bynken and Nod and Christopher Robin; and the swing titles are Curly-Headed Babby and Ma Ain Folk.

Jack Nathan was responsible for the very fine arrangements used on the session, and he also played piano in a swell accompanying outfit, got together and directed by Maurice Burman, which was mostly comprised of Mary Lee's one-time colleagues in Roy Fox's Band.

In addition to Jack Nathan, the other boys were Maurice Burman (drums); Andy McDevitt (clarinet); George Panton (guitar); George Gibbs (bass); and Les Lambert (trumpet).

AN ARRANGER'S TONE-PERCUSSION HEADACHE!

ARRANGERS become accustomed to making the best of a bad job, and sometimes fashioning melodic bricks with little instrumental straw, but there was a surprise for Bill Trethowan when he received orders for "incidental music" to a forthcoming B.B.C. sketch.

His instructions were to give the music an Eastern atmosphere, with the following instrumentation:

- A Verdi bass drum (nine feet across)
Five pedal timpani, and
Three tuneable tom-toms.

That's all! Just toned percussion. Bill, between spells of band leading, straight conducting and brass playing, is retiring with reinforced ice-packs, to tackle his unusual commission.

Close harmony, arranged for nine skin-wallopers, should be interesting.

Alexander Signs A Couple

NOWADAYS, Alec Alexander, who has enjoyed a long and very successful run at the Haymarket Brasserie, is getting plenty of good-natured leg-pulling owing to the showing in London of that super musical, "Alexander's Ragtime Band," because Alec uses the Irving Berlin classic of that name for his signature tune.

In order that he shall be able to give the patrons something fresh, Alec has this week made a couple of changes in his band.

On trumpet, he has signed up Leslie Hutchinson, a player who is rightly regarded as being in the very front rank, and he has also got a new bass player in Billy Corran, who, in addition to his bull-fiddling, is a good vocalist and dancer.

The full line-up of the band now is: Michael Prout (leader and solo violin); Harry White (piano and accordion); Harry Vento (tenor, fiddle, clarinet, and vocal); Leslie Hutchinson (trumpet); Billy Corran (bass); and Alec Alexander (drums).

BUSY BILLY COTTON

WITH the exception of one week, commencing November 7 at the Wolverhampton Hippodrome, Billy Cotton and his Band will be in London for the rest of the year, a fact which, seeing that all the boys have their homes in and around London, meets with their complete approval!

This week the band is at the Trocadero Cinema, at the Elephant and Castle, with a show which, if anything, exceeds even the best Billy has done in the past. Those who are aware of Bill's always high standard will realise that the act is well worth seeing.

When the famous Film Ball takes place at the Royal Albert Hall on Friday, November 18, Bill and his entire stage outfit will be playing for the sixth year running, supported by Marius B. Winter's Band, making its first appearance in the annual event.

VARIETY BALL

Another date of equal significance for Bill will be the yearly effort of the Variety Artists' Benevolent Fund, the society - patronised Variety Ball, at Grosvenor House, on November 24, at which Bill appears for the first time.

Jack Payne and Bobby Howell complete the three prominent bands engaged this year, a list which ensures something to suit everyone.

Although Bill and the boys have broadcast from every part of the country during their years of travels, they were relayed from a studio they had not visited before when, last week, they were heard from Nottingham, where they used the B.B.C.'s Congregational Church Hall studio.

They have four further airings in the next four weeks, as follows:— Saturday, October 29, 5 to 6 p.m.; Thursday, November 3, 10.25 to 11.30 p.m.; Thursday, November 17, 7.45 to 8.30 p.m.; and Saturday, November 19, 5 to 6 p.m.

While appearing in Wolverhampton the band is to appear at a dance in Walsall on Thursday evening, November 10.

Elrick Airing With His Band

IT should not be supposed that now he has decided upon a solo career in variety, George Elrick has completely abandoned band-leading, for the cheery singer is still using his boys as and when the occasion crops up.

Such an example will be a Regional broadcast from 9.15 to 10 p.m. on November 12, when listeners can safely expect to hear another bright little show along the lines of his previous band sessions.

Hitting the high spots with his new variety act, George, with Shirley Lenner ably helping him, will be at the Shepherds Bush Empire next week and the Paramount, Tottenham Court Road, the week after.

Star Pianist Film-Writing

FELIX KING, well known as a first-class rhythm pianist, is nowadays concentrating upon writing music for films, and he has already done considerable work, including a big finale scene in the Stanley Lupino picture, "Hold My Hand."

That this is no mere flash in the pan can be judged by the fact that Felix has already signed up to write the music for two further pictures.

JIMMY DORSEY HURT. — News reaches us from America that Jimmy Dorsey has been badly injured in a car crash. His condition is understood to be satisfactory.



"If it rains—who cares?" is the title of the number which Roy Richards and his boys are studying, and, judging by their happy faces, they are echoing the optimistic sentiments of the song.

ROY RICHARDS BACK IN THE LIMELIGHT

IT is some time since anything was heard of Roy Richards, the well-known drummer-leader, but he is back in the limelight again as he is opening with his band at the Rougemont Hotel in Exeter in the second week of November for the winter season. Roy, of course, will be remembered for his long run at the Hammersmith Palais de Danse, where he played opposite Oscar Rabin and the Romany Band.

When Roy led this famous dancing resort, he had a spasm of wanderlust and went over to the Continent, where, after indulging in a sort of busman's holiday on drums with an American

band at the Carlton Hotel in Amsterdam, he took his own band for a season to the Casino at Le Touquet.

Normally, this would have been followed by a Parisian engagement, but this fell through owing to the recent crisis.

For the Rougemont Hotel, Roy has built a very useful band, and for his violin-leader he has been fortunate in securing the services of Teddy Westfield, a musician of wide experience, who is also capable of putting over a good vocal.

The rest of the line-up is Sammy Mills (saxophones, clarinet and violin); Freddy Mewse (piano and accordion); Dick Cautouris (saxophones, bandoneon and violin); and Joe Duggan (trumpet).

Two Bands Booked For Short Season At Covent Garden

THE Royal Opera House, Covent Garden, which has in the past staged seasons of dancing with a couple of bands supplying music, is going to experiment with a short season this year, to see what the effect will be.

Starting on November 4, there will be a brief season, which may run anything from seven days to six weeks, during which time Alan Green and his Band and Al Tabor and his Band will officiate at private functions. There will be no public dancing as there used to be.

This provides a useful fill-in for Alan, who has not been too lucky since he finished at Hastings, a great shame, as his splendid little band is most capable, and is certainly worth a stage tour by reason of its particular brand of wholehearted showmanship.

Al is more fortunate at the moment, as he has many one-night stands rolling in all over the country, and among other engagements is going to do a series of reunion dances for Butlin's, of Holiday Camp fame, starting this Saturday evening at the Seymour Hall, Marble Arch, W., when the holiday-makers who met during the summer at Seaton will once more congregate to renew acquaintance.

It was at Seaton only a few weeks ago that Al lost a library of music when fire ravaged the buildings.

He had a band at the camp throughout the summer, and these boys were lucky not to have lost their instruments, which were salvaged just in time.

At the Pavilion, Ramsgate, where he spent the sunnier months, Al cracked the standing records for the place. He is going back there next summer, starting in June, which will make it his eighth successive season there. His band at the Opera House, like that of Alan Green, will be a ten-piece.

ALAN MARSH (or Alan Kane) WEDS

SINCE vocalist Alan Kane left Ambrose's Orchestra, where he made a very good reputation for himself under the name of Alan Marsh, he has been working very happily with Arthur Rosebery's Band.

Now, he is happier still, for a seven years' romance culminated last week in his wedding to Miss Dorothy Kaplan.

The ceremony, held at Jubilee Street Synagogue, London, E., was conducted by Alan's father, and a big reception was afterwards held at the Westminster Palace Rooms.

Advertisement for Selmer Epiphone guitars. Includes text: 'NEW EPIPHONE AT £8-8-0', 'Send for this 16 page Catalogue NOW!', '19 3/4" x 15 1/2" Cello body with arched back. High class cellulose lacquer finish shaded from brown to sunburst, silver spruce top, sycamore body. Ivorine bound neck, spliced and metal reinforced adjustable bridge and all-metal separate machines. 2/6 weekly.', and a form for requesting the catalogue: 'NAME...', 'ADDRESS...', 'M.M. 29.10.38'.

ALL THE BEST BANDS D.B.D.A. is your Guarantee of Satisfaction



C. A. MACKEY, Organising Secretary, 40, SHAFTESBURY AVENUE, LONDON, W.1

HOWARD BAKER BANDS CABARET VARIETY PRODUCTION CONCERT BANDS

BAND BOOKERS! WRITE TO-DAY FOR THE ILLUSTRATED AND DESCRIPTIVE BROCHURE OF SOUTH LONDON

PHIL HUDSON'S FAMOUS SYLVIAN'S PARLOPHONE RECORDS FEW VACANT SATS.

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CLAUDE BAMPTON and the BANDITS PERSONAL APPEARANCE AND MANAGEMENT

PROVINCIAL AT THE NEW DANCE PAVILION, ROTHESAY

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BAND BOOKERS' GUIDE The GREATEST SHOW BANDS IN THE COUNTRY

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BIJOU DANCE BAND Well-known Surrey 6 piece combination, established 10 years.

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LIONEL HODES AND HIS BAND Featured Vocalists, Cabaret. Ask to hear our records.

MICHAEL FAYERS AND HIS BANDS Ten years varied experience at your service.

PANAMA DANCE ORCHESTRA MUSIC PLAYED IN DANCE TEMPO.

LEE ROY BANDS WITH "EVERYTHING" (5 to 6 piece outfits a speciality)

DANCE BAND CONTESTS NEWS AND FIXTURES

SOUTH CHESHIRE CHAMPIONSHIP Friday, October 28, 1938. Town Hall, Crewe.

Warwick ROTUND, genial Kay Westworth, popular Midland instrument dealer.

Following the outstanding success of last season's contest, the venue this season is again the West End Dance Hall, Birmingham.

Bands that enter come from a very wide area, and competition is usually very keen.

South Cheshire To-night (Friday) at the Town Hall, Crewe, Leek stages his SOUTH CHESHIRE Championship.

This is the first "M.M." Contest ever to be held in this area, and nine bands are appearing.

North Wales Very gratifying response has been made by bands to the NORTH WALES Championship on Friday next.

North Devon For the NORTH DEVON Championship on November 10, at Bramley's Ballroom, Barnstaple.

The Czechs Dance Again Emil Schmelkes JUST before Czechoslovakia burst into the world's news as scene of the crisis.

Emil Schmelkes Postal delays which prevented him from hearing from London have now been put right.

It shows Mr. Emil Schmelkes, recording manager of the Esta Company, and also general agent for Decca and Brunswick in Czechoslovakia.

It is thanks to Mr. Schmelkes that British and American dance bands are so popular in his country.

When the line-up was recently given in the MELODY MAKER of Benny Nelson and his Blue Rhythm Boys.

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NORTH WALES CHAMPIONSHIP Friday, November 4, 1938. Town Hall, Chester.

LINCOLNSHIRE CHAMPIONSHIP Monday, November 7, 1938. Baths Hall, Scunthorpe.

NORTH DEVON CHAMPIONSHIP Thursday, November 10, 1938. Bromley's Ballroom, Barnstaple.

WEST LANCs CHAMPIONSHIP Friday, November 18, 1938. Floral Hall, Southport.

EAST YORKS CHAMPIONSHIP Monday, November 21, 1938. Assembly Rooms, Hull.

HAMPSHIRE CHAMPIONSHIP Thursday, November 24, 1938. Royal Pier Pavilion, Southampton.

DERBYSHIRE CHAMPIONSHIP Monday, November 28, 1938. Bradbury Hall, Chesterfield.

NORTH-EAST LONDON CHAMPIONSHIP Monday, December 5, 1938. York Hall, Bethnal Green.

WEST YORKS CHAMPIONSHIP Monday, December 12, 1938. Windsor Halls, Bradford.

DURHAM CHAMPIONSHIP Monday, January 16, 1939. Co-operative Hall, Darlington.

WARWICKSHIRE CHAMPIONSHIP Tuesday, January 17, 1939. West End Dance Hall, Suffolk Street, Birmingham.

SOUTH YORKS CHAMPIONSHIP Monday, January 23, 1939. City Hall, Sheffield.

SOUTH EAST LANCs CHAMPIONSHIP Friday, February 3, 1939. Bolton Palais de Danse.

MIDDLESEX CHAMPIONSHIP Friday, February 17, 1939. Town Hall, Ealing.

SOUTH WEST LANCs CHAMPIONSHIP Friday, February 24, 1939. Grafton Rooms, Liverpool.

NORTH YORKS CHAMPIONSHIP Monday, February 27, 1939. Middlesbrough.

CENTRAL LANCs CHAMPIONSHIP Friday, March 10, 1939. Embassy Dance Palace, Whalley Range, Manchester.

SOUTH LANCs CHAMPIONSHIP Friday, March 24, 1939. Carlton, Rochdale.

ALL LONDON CHAMPIONSHIP Thursday, April 27, 1939. Hammersmith Palais.



Joe Loss and some of his boys enjoy a few minutes between rehearsals with "Christmas Pie"—the 104 page annual, price 6d.

PUBLIC JAM SESSION AT GILLINGHAM

SOMETHING new to the Medway area will be seen and heard at the Parochial Hall, Gillingham, on Monday, November 14.

Promoting this scheme are Walter Ray Wilkins, dance columnist of the Kent Messenger and Observer.

Bands appearing include Ken Windmill's Music; New Orleans' Orchestra; Norman Williams' Band and Albert Card's Gravesend bunch.

A comparatively new syndicate, Star Productions, Ltd., is making its mark in the Medway dance world.

Rumours were abroad recently that Sonny Stone's boys were leaving Rochester Casino soon.

Nowadays the boys form an effective Hawaiian band for novelty effects.

ON Wednesday, November 2, Olympia's doors will swing open to reveal the biggest exhibition for women ever created.

Months of work have produced the greatest show of beauty, glamour and spectacle ever assembled under one roof.

Woman's Fair has been built upon the foundation of the seven interests of women.

At the end of the Grand Hall will tower a statue of Venus 21 feet high and mounted on a 42-ft. high pedestal.

In this section will be found the twelve "Queens of Loveliness," who gave Horatio Nicholls the idea for his 2,000th composition of the same name.

To sum up, it seems that there will be enough for anybody, in a thousand different ways, at the Woman's Fair.

MARGARET EAVES.—Miss Margaret Eaves asks us to correct an erroneous impression which we gave by including her name in the line-up of Herman Darewski's Orchestra.

CHAS. E. FOOTE LTD. 218-232 HORNSEY ROAD LONDON, N.7

A 'CELLO-BUILT GUITAR for 2 WEEKLY THAT'S THE "REF" DOMINO MODEL A

South Yorkshire Is Not As Black As It Is Painted!

"M.M." "Dance Band Desert" Article Unearths News Of Rotherham Stalwarts Who Hide Their Light Under A Bushel

AS was to be fully expected, our notes in last week's issue on the state of affairs in the dance band business in South Yorkshire has brought forth an outcry from more than one direction, and it would appear that the district is not so much a "Dance Band Desert" as a district where the dance bands are too shy and retiring to come forward and let the "Melody Maker" know of their existence.

In particular, the remarks concerning the Baths at Rotherham have brought forth a strong disclaimer from Albert Brookes, leader of the band which is employed there by the Corporation each Saturday evening.

BIG ATTENDANCES

In an interview with a MELODY MAKER representative, Mr. F. A. Stevens, Superintendent of the Baths, said that, since the baths opened for dancing three years ago, Albert Brookes and his New Corona Band have been consistently employed there, and so successful have the dances become that, commencing in the near future, it is intended to hold them on Wednesdays as well as Saturdays.

When the band started, it was seven-piece and has since been augmented to ten. Far from being a scratch outfit, it is a part of their contract that no changes in personnel can be made without the consent of the Superintendent and the Corporation.

The average attendance at the Baths is between 800 and 1,000, which goes to show that the band is popular with the local dancers.



Bob Walker

When the season opened on October 15, 870 dancers turned up, and since Albert Brookes always plays for, and pays his men at Union rates, it is much to be regretted that no recognition was given in the "M.M." to the important place that he undoubtedly holds in Rotherham dance music circles.

Another fighting reply comes from Bob Walker who puts forward a claim on behalf of his Orchestra, which, he tells us, plays every Wednesday and Saturday at the Gaiety Dance Hall in Grimsby.

In 1934, these boys were the winners of the All-Lincolnshire Contest whilst between 1935 and 1937 they broadcast on five occasions from Cleethorpes, over the North Regional transmitter.

GRIMSBY FAVOURITES

At the Gaiety, the band is twelve strong and the boys' popularity can be gauged from the fact that between seven hundred and a thousand people attend the dances regularly.

All of which goes to show that it does not pay to hide one's light under a bushel. If these band leaders would only take the trouble to acquaint the "M.M." with their activities, we should be only too happy to afford them the publicity which they desire.

Ken Evans, the author of the blunder, and THE MELODY MAKER, tender sincere regrets to Albert Brookes and any other South Yorks bandleader who may have been inconvenienced by the article.



Albert Brookes and His Band

NO MORE VARIETY FOR LEICESTER?

Opera House Likely To Go "Legit"

THERE is a great probability that variety will cease to exist in Leicester—a town with a population round about 300,000.

This probability was stated to our correspondent in a recent conversation with Mr. W. Clarke, manager of the Royal Opera House, Leicester, who proceeded to explain why.

Said Mr. Clarke in effect: "Variety does not pay us, and therefore we are going over to straight plays indefinitely. We have had all the leading acts, especially the big bands, but still they do not pull in the business."

According to Mr. Clarke (and also

many other of the entertainment managers of the town) the trouble is due almost entirely to the Working Men's Clubs, which are very strong in Leicester. There are over thirty of these Clubs in the town, and they have a colossal aggregate membership.

At week-ends, and odd nights during the week, concerts are held, which are really miniature variety bills, the whole thing being worked in the old music-hall manner, complete with Chairman.

No admission is charged to these concerts; but even so, all artists have a box-office value which is calculated on the basis of the amount of drink sold, and, although the standard is, on the whole, low, patrons of the Clubs seem entirely satisfied.

3d. DANCES!

The position of the ballroom is very much the same as that of the theatre. Most of the Concert Rooms of the Clubs are very excellent ballrooms—one is described as "The Palais de Dance of Clubland"—and able to dance many hundreds. Most of the Clubs, therefore, run perhaps one or two nights for dancing each week. The admission is rarely over 3d. per person!

For the hours played, the bands used are more or less well paid—4s. 6d. per hour in most cases—but, here again, the standard of playing is inclined to be low, and one rarely hears of any of the better-known bands in Leicester playing for any of these dances.

In the same manner as the variety theatre, therefore, a huge number of dancers can get all the dancing they want at 3d. a time... so why go to higher-priced dances at a public ball-room?

SATISFIED

While one may sympathise with the variety theatre and the public ball-room managers, the fact must be recognised that thousands of people are apparently having their dancing and variety needs adequately satisfied through the medium of the Working Men's Clubs.

It is an ill wind that blows nobody any good, and doubtless many Leicester supporters of the theatre proper will leave a sigh of relief with the return of the Leicester Opera House to "legit," even though local readers of the MELODY MAKER are unlikely to be numbered among those approving of the change-over.

NEWS FROM THE RHYTHM CLUBS

No. 1. At next Monday's meeting of the No. 1 Rhythm Club, at their new headquarters, the First Avenue Hotel, Holborn, W.C.1, the chief recital will be devoted to Johnny Hodges. The new issues for November will also be played, and there will be a controversial programme devised by Reg Southon.

No. 3. A special meeting of the MANCHESTER Rhythm Club, which is now holding its meetings every Wednesday evening, at 8.30 p.m. over Messrs. Reno's shop, in Oxford Street, was held recently amid great enthusiasm at the presence of Adelaide Hall and friends from the "Sun Never Sets" show and Django Reinhardt and his brother, who were appearing at the Hippodrome. Everyone is looking forward to the visit on Wednesday, November 2, of rhythm-club pioneer, Bill Elliot, who, providing other engagements do not interfere, will be coming up to give one of his usual fine recitals.

No. 35. At the last meeting of the SOUTHEAST Rhythm Club, held at the Bungalow Hall, Mr. Ebel gave a recital on "Fats" Waller; Len Levey and Stuart Mortimer dealt with the "Club Notes and News," and to close there was an excellent jam session by Charlie Fox (tenor); George Reed (tenor); Ken Franks (baritone and clarinet); Ken Blackshaw (trumpet); Val Tomblin (piano); F. Cass (guitar);

and Gordon Brandon (drums). There will be a dance on November 9, at Garon's Center House, with Len Arthur's Modernists playing. The next meeting will be held on Sunday, November 6.

No. 36. THE WALTHAMSTOW Rhythm Club is going to open again, holding its first meeting to-night (Friday) at 8 p.m. at the old headquarters, The Lord Brook, in Shernhall Street, Walthamstow. Seeing that lack of membership caused the closure of this club for such a lengthy period, it is hoped that there will be 100 per cent. attendance at this General Meeting, when officers will be elected and the future policy evolved.

No. 72. THE GLASGOW Rhythm Club re-opens on Sunday, October 30, at 7.45 p.m., in the old premises, at 67, Hope Street, Glasgow. The two recitals for the evening will be contributed by Mat Dale and Billy Neill, whose respective subjects will be "General Jive" and "For Your Approval," the latter being a selection of unobtainable American discs. Cordial welcome guaranteed to all who care to come along.

No. 85. At the last meeting of the SOUTH WEST LONDON Rhythm Club, at 15, Streatham Hill, S.W., Mr. Stevens provided a first-class recital of hot records, after which, great excitement prevailed at the appearance of George Shearing, blind pianist who was with Claude Bampton's Orchestra, and Don Macaffer, ace trombonist who is now with Hugo Rignold's Band at the London Casino.

Bradford Agog To Welcome Joe Loss

HUNDREDS of dance band enthusiasts are waiting to welcome Joe Loss and his boys to Bradford on November 4, when they pay one of their rare visits to Yorkshire to play again at the annual Bradford Press-Ball.

Last year the organisers broke from tradition and held the ball on a much bigger scale than usual at the combined King's and Queen's Halls, and tried the experiment of engaging a London dance band in addition to a local combination.

Joe Loss and his Band were supported by the Ambassadors, of Bradford, and the experiment was such a huge success that both bands have been re-engaged for next Friday's function.

The popularity of Joe Loss with West Riding people was evidenced by the crowds of dancers who clamoured round the bandstand while he and his boys were playing, and he had one of the busiest nights of his life in satisfying the demands of autograph hunters. He can look forward to similar enthusiastic scenes this time.

The Press Ball is one of the highlights of the Bradford social season, and applications for the job of supporting Loss were received from far and wide.

A popular choice is the re-engaging of George Prest and his Ambassadors, who this year have added the East Yorkshire Dance Band Championship to their many successes.

AMERICAN RADIO HIGH-SPOTS

Items For Swing Fans To Listen To During The Week

(Figures in brackets indicate wavelengths in metres. All artists are dance orchestras unless otherwise stated.)

SUNDAY, OCTOBER 30.
12.00 a.m.—Richard Himer (W2XAF 31.48); Saturday Night Swing Club (W2XE 25.36; W3XAU 31.28). 12.30.—Dance Orch. (W2XAD 31.41). 12.45.—Larry Clinton (W2XAF 31.48). 1.00.—Russ Morgan (W2XE 25.36; W3XAU 31.28); Al Donahue (W2XAF 31.41). 1.30.—Ink Spots (vocal quartet) (W2XAF 31.48). 2.30.—"America Dances" (W2XAF 31.48); Dance Orch. (W2XAD 31.41). 3.30.—Johnny Messner (W2XAF 31.48). 4.00.—Francis Craig (W2XAF 31.48). 4.30.—Kay Kyser (W2XE 49.02; W3XAU 31.28); Abe Lyman (W2XE 49.02; W3XAU 31.28). 5.00.—Joaquin Gill (W2XE 49.02); W3XAU 31.28). 5.00 to 6.00.—Dance Orchs. from N.B.C. Networks (W3XAL 49.1; W8XK 48.86). 5.30.—Paul Pendarvis (W3XAU 31.28). 1.30 p.m.—Four Showmen (vocal quartet) (W2XAD 13.95). 4.30.—Major Bowes Capitol Family (variety) (W2XE 19.94). 10.30.—Ben Bernie (W2XE 19.94). 11.30.—"The Laugh Liner" (variety) (W3XAU 49.5).

MONDAY, OCTOBER 31.
12.00 a.m.—Jack Benny, Mary Livingstone (comedians) (W2XAF 31.48). 2.00.—Dance Orch. (W2XAD 31.41). 3.00.—Horace Heidt (W2XAF 31.48). 4.05.—Will Osborne (W2XAF 31.48). 4.30.—Paul Pendarvis (W2XE 49.02; W2XAF 31.48). 5.00.—Henry King (W2XE 49.02). 5.00 to 6.00.—Dance Orchs. from N.B.C. Networks (W3XAL 49.1; W8XK 48.86). 5.30.—Ted Weems (W3XAU 31.28). 1.00 p.m.—Milt Herth Trio (W2XAD 13.95). 1.30.—Eton Boys (quartet) (W2XE 13.94). 6.35.—"Dancing Moods" (W2XE 19.64). 7.15.—Enoch Light (W2XE 19.64). 8.45.—Captivators (W2XE 19.64). 9.00.—"Patterns In Swing" (W2XE 19.64). 10.00.—"Dance Time" (W2XE 19.64). 10.00.—"Dance" (W2XE 19.64). 10.30.—"Around The Town In Rhythm" (W2XE 19.64). 11.15.—Dance Orch. (W2XAD 31.41).

TUESDAY, NOVEMBER 1.
1.00 a.m.—Richard Himer with Connie Bos-

well and others (W2XE 25.36; W3XAU 31.28). 2.00.—"America's Rhythm Masters" (W2XAD 31.41). 2.30.—Eddy Duchin (W2XAF 31.48). 3.00.—Guy Lombardo (W2XE 25.36; W3XAU 31.28). 4.00.—William Farmer (W2XAF 31.48); Tom Dorsey (W3XAU 31.28). 4.30.—Cab Calloway (W2XE 49.02; W3XAU 31.28); Al Donahue (W2XAF 31.48). 5.00.—Ran Wilde (W2XE 49.02; W3XAU 31.28). 5.00 to 6.00.—Dance Orch. from N.B.C. Networks (W3XAL 49.1; W8XK 48.86). 5.30.—Little Jack Little (W3XAU 31.28). 1.00 p.m.—Milt Herth Trio (W2XAD 13.94). 1.15.—Deep River Boys (vocal trio) (W2XE 13.94). 6.35.—"Dancing Moods" (W2XE 19.64). 10.00.—"Dance" (W2XE 19.64). 10.30.—"Around The Town In Rhythm" (W2XE 19.64); Short Wave Mailbag (W2XAD 19.56; W2XAF 31.48). 11.15.—Dance Orch. (W2XAD 31.41). 11.30.—Ink Spots (vocal trio) (W2XAD 31.41).

WEDNESDAY, NOVEMBER 2.
1.00 a.m.—Russ Morgan (W2XAF 31.48). 1.30.—Lud Gluskin (W2XE 25.36; W3XAU 49.5). 2.30.—Benny Goodman (W3XAU 49.5; and at 2.45 W2XE 25.36). 4.00.—Eddie Le Baron (W2XAF 31.48). 4.30.—Olen Miller (W2XE 49.02; W3XAU 49.5); Abe Lyman (W2XAF 31.48). 5.00.—Count Basie (W2XE 49.02; W3XAU 31.28). 5.00 to 6.00.—Dance Orchs. from N.B.C. Networks (W3XAL 49.1; W8XK 48.86). 5.30.—Sammy Kaye (W3XAU 31.28). 1.00 p.m.—Milt Herth Trio (W2XAD 13.95). 6.35.—"Dancing Moods" (W2XE 13.94). 8.00.—"Time Out For Dancing" (W2XE 19.64). 10.00.—"Dance" (W2XE 19.64). 10.30.—"Around The Town In Rhythm" (W2XE 19.64). 11.15.—Dance Orch. (W2XAD 31.41).

THURSDAY, NOVEMBER 3.
1.30 a.m.—Paul Whiteman (W2XE 25.36; W3XAU 49.5). 3.30.—"Dance Tempo" (W2XAD 31.41). 8.00.—Kay Kyser (W2XAF 31.48). 4.00.—Johnny Messner (W2XAF 31.48). 4.30.—Charles Baum (W2XE 49.02; W3XAU 31.28). 5.00.—Abe Lyman (W2XAF 31.48). 5.00.—Dick Barrie (W2XE 49.02; W3XAU 31.28). 5.00 to 6.00.—Dance Orchs. from N.B.C. Networks (W3XAL 49.1; W8XK

48.86). 5.30.—Ted Weems (W3XAU 31.28). 1.00 p.m.—Milt Herth Trio (W2XAD 13.95). 1.15.—Paul Robinson's Harmonicas (W2XE 13.94). 6.35.—"Dancing Moods" (W2XE 19.64). 7.15.—Enoch Light (W2XE 19.64). 10.00.—"Dance" (W2XE 19.64). 10.30.—"Around The Town In Rhythm" (W2XE 19.64). 11.30.—"Rhythm School" (W2XAD 19.56); Tune Twisters (W2XAF 31.48). * * * **FRIDAY, NOVEMBER 4.**
12.30 a.m.—Ben Pollack (W3XAU 31.28). 1.00.—Jack Miller (in Kate Smith's variety). (W2XE 25.36; W3XAU 31.28); Rudy Vallee (W2XAF 31.48). 3.00.—Bing Crosby's Variety (W2XAF 31.48). 4.15.—Adrian Rollini (W2XAF 31.48). 4.30.—Leighton Noble (W2XE 49.02; W3XAU 31.28); Richard Himer (W2XAF 31.48). 5.00.—Little Jack Little (W2XE 49.02; W3XAU 31.28). 5.00 to 6.00.—Dance Orchs. from N.B.C. Networks (W3XAL 49.1; W8XK 48.86). 5.30.—Frank Dalley (W2XE 49.02; W3XAU 31.28). 1.00 p.m.—Milt Herth Trio (W2XAD 13.95). 1.30.—Paul Robinson's Harmonicas (W2XE 13.94). 6.35.—"Dancing Moods" (W2XE 19.64). 9.45.—"Dance Time" (W2XE 19.64). 10.00.—Advance Programme information (W2XAD 19.56; W2XAF 31.48). 10.30.—"Around The Town In Rhythm" (W2XE 19.64). * * * **SATURDAY, NOVEMBER 5.**
4.00 a.m.—Dance Orch. (W2XAD 31.41). 1.30.—Ray Noble (W2XE 25.36; W3XAU 49.5). 2.00.—Victor Young (W3XAU 49.5). "Dance Tempo" (W2XAD 31.41). 3.00.—Wayne King (W2XAF 31.48); Dance Orch. (W2XE 25.36). 4.00.—Al Donahue (W2XAF 31.48). 4.30.—Frank Dalley (W2XE 49.02; W3XAU 49.5). 5.00.—Sammy Kaye (W2XE 49.02; W3XAU 31.28). 5.00 to 6.00.—Dance Orchs. from N.B.C. Networks (W3XAL 49.1; W8XK 48.86). 5.30.—Dick Barrie (W3XAU 31.28). 1.30.—Milt Herth Trio (W2XAD 13.95). 1.00 p.m.—Milt Herth Trio (W2XAD 13.95). 1.15.—Eton Boys (vocal trio) (W2XE 13.94). 5.30.—Enoch Light (W2XE 13.94). 9.30.—Dance Orchs. (W2XE 19.64). 10.15.—Top Hatters (W2XAD 19.56; W2XAF 31.48). 10.30.—Eddie Duchin (W2XE 19.64); Kidoodlers (W2XAD 19.56; W2XAF 31.48). 11.30.—Larry Clinton (W2XAD 31.41).

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COMPAOLO SOPRANI Piano-Accordion 120x41, brown wood casing, inlaid with 15 bound bellows, very nice brilliants, 15 bound bellows, very nice tone cost £21. Exceptional offer at £9/15 tone cost £21. PIGNI CARBONARI Stream-lined super model, 120x41, treble keys, latest type, casing and grille finished in black lacquering with patent fastener 5 bass, 4 sets reeds. Cost £30. A "snip" at sets reeds. Cost £15/5. 5/- weekly. £19/19, or £1 deposit and 5/- weekly. DALLAPE ITALIAN Piano-Accordion, bass, push-in treble coupler, best quality bass, push-in treble coupler, a steel reeds, white nacrolaque casing, a model for the connoisseur. Originally model for £34/10, or £2 down £34. 7/- weekly. COMPAOLO SOPRANI Italian Piano-Accordion, 120x41, 4 sets reeds in treble, 5 voices in bass, patent slide treble, 5 voices in bass mechanism, finished coupler, all-metal bass casing, very good condition. Was £25, Now £12/19/6. A truly exceptional bargain.

GUITAR BARGAINS
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Lionel Ray and his Band

ON Monday next, October 31, Lionel Ray and his Band open up at the Locarno Ballroom, Edinburgh.

For the past eighteen months or so these boys have been engaged on the Mecca circuit, and recently finished up at Sherry's, Brighton.

During their stay at this establishment, they had the rare pleasure of accompanying Fats Waller when he appeared there, and he afterwards passed some very complimentary remarks about the band.

The outfit is seven strong, with Lionel leading from piano. With him are Charles McClusky (bass and vocals); Cyril Hulme (drums); Alf Kay (alto, clarinet and trumpet); Bill Kay (tenor and violin); Fred Horton (tenor and violin); and Jimmie McDowall (trumpet).

The last time that Lionel was in Scotland—at the Locarno, Glasgow—the band broadcast over Scottish Regional, and it hopes to continue airing from Edinburgh.

NORTHERN NEWS PAGE

BLACKPOOL BANDLEADER BEHIND WARRINGTON DANCE HALL VENTURE

NORTHUMBERLAND DANCE BAND LEADER IS STRAIGHT ORCH'S FEATURED PIANIST

LISTENING to a recent broadcast by the Whitley Bay Municipal Orchestra, the "Melody Maker" North-Eastern correspondent was both surprised and interested to learn that the pianist, John Douglas, is none other than the leader of the popular Premier Dance Band, of Choppington, Northumberland.

For several years now this snappy five-piecer has enjoyed an excellent reputation among dancers around Bedlington and North Northumberland, while its director, John Douglas, is at the same time almost part and parcel of the Whitley Bay Municipal Orchestra, directed by Percival Goffin.

Still a young man, John started his tuition in music at an early age, and took a four-years' course with Leslie Bridgewater, at Blyth. Following this, he was accepted as a pupil by the celebrated Austrian pianist, Sigmund Oppenheim, of Newcastle.

At the age of 16, John received his first engagement as pianist in the orchestra at the Prince of Wales Theatre, Bedlington, and remained there for five years. He was next M.D. at the Palace Theatre, Bedlington, and it was while he was there that he had three solo broadcasts at the old B.B.C. studios in Eldon Square, Newcastle.

MULTI-INSTRUMENTALIST

The advent of "talkies" and the subsequent slump in business, led to his forming the Premier Dance Band in 1932. At the same time he took up the piano accordion, alto sax and violin, and, with his sound musical education, had little difficulty in mastering them.

During the past three years he has broadcast regularly with Whitley Orchestra, and has also been heard solo over the air.

His dance engagements take him all over Northumberland and into Scotland, but, recently, he still had time to organise a fourteen-piece amateur orchestra at Bedlington, which, under his direction, is steadily improving.

John is aided and abetted in his dance band work by: Joe Douglas, his brother, who plays piano and sometimes deputises for John in the Whitley Orchestra; Percy Rochester, native of Netherton Colliery, on tenor sax and violin; Peter Christie, of Morpeth, trumpet, who is also solo cornet in a brass band at Pegswood; and Raymond Kirtley, of Stakeford, a young and promising drummer.

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Scots B.B.C. Should Take A Look At This Auld Reekie Bunch

THE oft-voiced complaint that Edinburgh dance bands receive scant justice from the B.B.C. has no better illustration than that presented by the case of George Adams and his Band at the Havana, Princes Street.

George has been at the Havana since its opening seven years ago, and has led the band for 6½ years, succeeding Symon Stungo. The combination is generally acknowledged to be one of the most stylish outfits in the country.

Its reputation appears to mean little to the powers-that-be at Queen Street, however, for, along with other first-class bands in the Capital, it has been consistently overlooked in the matter of broadcasting dates.

What makes this even more incomprehensible is that George himself is no stranger to the B.B.C., for he is a member of the Rhythm Classics Octette which broadcasts regularly.

As leader and violin, George has under him at the Havana a six-piece outfit, which includes Buddy McLean (1st sax); Bert Boardman (tenor sax); Frank Taylor (bass); Tony Gustie (piano); Al Young (drums); and Jimmy McQuarrie (trumpet).

The last-named is a newcomer, succeeding Pat Barnett, who has joined Billy Mason.

PORTOBELLO

Renewing old associations with the Marine Gardens, Portobello, Duncan Brodie opened up successfully last week-end (October 22) with his new band, and there is little doubt that the combination will prove eminently to the taste of the patrons of Edinburgh's largest ballroom.

Under Duncan as leader, the line-up is as follows: Alex, Laughlan (1st sax); Melville Taylor (2nd alto); Barney Lussman (tenor sax); Angus Maitland (1st trumpet); Bill Murdoch (2nd trumpet); George Lunn (trombone); Cecil Colette (piano); Frank Bratt (drums); George Buchanan (bass); and Dorothy Wick (vocals).

BLACKPOOL'S WELL-KNOWN BAND LEADER, NORMAN NEWMAN, IS NAMED AS BEING BEHIND A PROJECT FOR ESTABLISHING A DANCE HALL AND CAFE IN PREMISES IN THE CENTRE OF WARRINGTON'S SHOPPING AREA.

Way back in the golden years of jazz, Warrington—"the Gateway to Lancashire"—was known as one of the best-equipped dance towns throughout South-West Lancashire and North Cheshire. Old-timers in the business and a legion of former dancing patrons recall those days when the standard of dancing reached a high level and when bands were hard put to keep pace with demand.

Of late years, however, the position has deteriorated. The Empire Hall which around 1926-1929 housed a resident band years ahead in style, has become part of the premises of the Warrington Co-operative Society, and the Fletcher Russell Hall has been given over to roller-skating.

SUNDAY JAM

Of the bands which flourished in the "good old days," only Reg Hearn's remains—now sharing distinction with Wilf Johnson's Band. A genuine swing outfit operated under the leadership of drummer Ron Davenport, has, unfortunately, disbanded—although a nucleus of the band still meets regularly for Sunday morning "jam sessions." Up to comparatively recently, the band was resident at the Marbury Hall Country Club, near Northwich, Cheshire.

In Warrington, many people have long felt the need for a permanent dance hall, holding that the 120,000 population represented by the borough and its adjacent suburbs would put such a venture on a profit-making basis.

There is now every sign that at last this wish is to be gratified—for news has just come to hand of a plan to establish a dance hall and cafe right

in the centre of the town's shopping area.

Behind the move is Norman Newman, Blackpool band leader, and advance news of the project is contained in the following resolution just passed by the General Purposes Committee of Warrington Town Council:—

RESOLUTION

"That the application of Montague Burton, Limited, for permission to sub-let the second floor of their premises, 2-8, Horsemarket Street, and Buttermarket Street, Warrington, to Mr. Norman Newman, of 37, Shaftesbury Avenue, Blackpool, on a yearly tenancy from November 1, 1938, for the purpose of a dance hall and cafe, be agreed to."

Montague Burton, Limited, have only recently erected new premises in the centre of the borough—and the building, which is very large, contains extensive upper-storey space fully adequate for the purposes of a first-class cafe and ballroom.

Management will be in the hands of K. L. Newman, Norman's brother, as, of course, the latter's obligations at Blackpool will prevent him from taking any active part in the project. Nevertheless, with his support, backed by his initiative and experience of the business, success would seem to be assured.

The establishment of a permanent dance-cafe should give a big impetus to interest in public dancing, and there undoubtedly will be speculation as to the type of band that will be put in—and, more important from the point of view of local musicians, who is to supply the music.

We hope by next week to be in a position to give further details of the opening date, musical arrangements, etc.

Royston Over Band At Grange-Over-Sands

JUST entering their third year at the exclusive Grand Hotel at Grange-over-Sands, Al Royston and his Band, after a hectic summer season, are looking forward to a winter which promises to be almost as busy.

The band, which is a four-piece, plays for dancing every evening, plus a light concert on Sunday evening, and it is mostly private bookings which keep the boys occupied at this time of the year.

Playing alto, clarinet and cello, Al leads; Johnny Massey (piano); Ivor Thomas (violin); and Stan Pope (drums and xylo).

Although still a young man, Al, who is a native of Manchester, is somewhat of a veteran in the business. For four years he toured the halls with a musical act—the Royston Trio—until, in 1915, he joined the Army and was kept busy until 1920.

The following year he opened the Casino Ballroom in Manchester, and a year later transferred to the Rivoli in the same town. In 1923, he was playing at Buxton, and after a year there he joined forces with Henry Hall on the L.M.S. hotels, staying for a matter of five years, after which he returned to band-leading and his native town—this time at the Levenshulme Palais de Danse, Manchester.

It was in October, 1936, that he took over his present job, and, as things are at the moment, he appears set for a very long run.

BRUM PIANIST COLLAPSES

ON Sunday last, patrons at the Casino, Birmingham, who were listening to a selection by Hal Deakon's Band, were astonished to see the pianist, John Scott, collapse to the floor doubled in agony.

He was immediately rushed off to the hospital, and is at present awaiting an operation for an acute stomach malady.

In the meantime, Hal is managing to carry on, and is hoping that John will soon be well enough to continue his job.

Hal Deakon, whose band numbers seven, is a newcomer to Birmingham on the Mecca halls, coming originally from the Aberdeen Palais, where he had been in residence for two years.

Other members of the band include: Bob Eadie (alto, etc.); John Platten (alto, trumpet, etc.); Don Kelman (trumpet); Jim Delgado (bass vocals); with Hal leading on tenor and fiddle.

LEEDS LOCARNO TO OPEN NEXT WEEK

THURSDAY, November 3, will see the opening of Leeds' newest and most up-to-date ballroom, the Mecca Locarno in the County Arcade, Briggate, in the premises formerly used as Lyons' Cafe.

The hall, which has been fitted out in a pleasing style, is attractively decorated in gilt, red and cream, such a transformation having been made that it is practically impossible to recognise the old cafe, which was once the haunt of many Leeds musicians.

A band platform has been placed on the lower left balcony and directly opposite on the lower right balcony tables have been positioned at which

meals will be served. The balconies upstairs have been furnished for the use of diners. During the day, the whole of the hall will be used as a restaurant, and the dance floor will then be covered and laid out with tables.

A room upstairs has been made into a ballroom, in which learners will be able to take expert tuition in dancing.

Some attractive programmes are promised to dancers, and every Monday night will be a "Gift Night," when hundreds of free gifts will be distributed.

The November programme includes cabaret every night, dancing demonstrations, a "Lambeth Walk" competition on the 10th, "Jollity Night" on the 18th, and "Lucky Farthing Night" on the 25th.

Opening at 9.30 every morning, when coffee and light refreshments may be obtained until noon, the Locarno will serve luncheon from noon until 3 p.m., from 3 p.m. until 6.30 p.m. light meals and teas, and from 7.30 p.m. the floor will be ready for dancing.

Two bands, one under the direction of Tommy Smith, the other under Cyril Boole, will be employed.

Glasgow Empirex Stalwart For Dundee

WHEN Glasgow Empirex closes its doors, Andy Lothian, violinist with Chalmers Wood's Band at the Ballroom, will take up residence at the Palais de Danse, Tay Street, Dundee, which in the past has seen some first-class outfits.

Andy's band will include some of Glasgow's most outstanding talent, and he will have, on sax, Ralph Jaconelli, who has been staff arranger with Chalmers Wood since last season.

Andy himself is a first-class violinist with ability and personality, and has been well known in Glasgow and district for some years. He was originally brought out by Pete Low, who gave him full scope for his talents, then he had a spell in variety, being leader at F. and F.'s place in Rothesay last year.

Subsequently, he joined up with Chalmers Wood and looked after the band at the Olympia Ballroom in Kirkcaldy, going from there to the Empirex.

The Tay St. Palais at Dundee changed hands some time ago, and the new owners have certainly shown enterprise in booking Andy and the boys, who should have a good winter.

ABERDEEN

A little further North, at Aberdeen, Harry Thorley and his Music Masters have embarked on the winter season at the Beach Pavilion, which, although inevitably busier in the summer with hosts of visitors, is the resort of local dancers throughout the year.

Harry has just booked an air date, and will appear with the band in a programme from Regional on Tuesday, November 8, with variety stars.

It is a long way off to next summer, but visitors to Ayr who go dancing will find an old friend at the Pavilion Ballroom, as Jack Chapman and his Band have been booked up already for the three months' season here.

It was probably the memory of the two successful seasons spent by Jack's band a few years ago which prompted Mr. Leslie Poppewell to make his arrangements so far ahead.

At the moment Jack has a date on Scottish Regional on Thursday, November 10, from 11 till 11.30 p.m., so listeners with a critical turn of mind have an early chance of judging whether the acoustics of the New Albert are different from the old.

Drummer Jack McLeod of the Albert Band had a slight spot of indisposition recently, his place being filled by Elky Barnett, who combines skin-walloping with managing for Louis Freeman.

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WALES COMES BACK

Dance Band Contest Reports

- First
ROY ALLEN
- Second
THE MODERNISTS
- Third
LEN COLVIN

piano, bass, drums). All coms.: Gorseinon, Swansea.

Individualists' awards for tenor sax, trumpet, trombone, piano.

Featuring a robust palais style, this band is good enough all round to hold down nine out of ten palais jobs.

Individually, its musicians are unusually competent. The lead trumpet has exceptional confidence and command of his instrument, which, coupled with a good swing style, made him an outstanding soloist as well as a good section leader.

The style of the trombone might have been less cramped and more rhythmic, but such shortcomings were to a great extent offset by his reliability.

Outstanding in the sax team was the tenor, a blind artist who, in spite of his affliction, was up to West End standard.

Though not such an enterprising soloist, the 1st alto showed himself to be a steady player who led his section capably. The backbone of the rhythm section was the pianist, and although rather unenterprising, bass and drums were both good.

How Confident Spontaneity Suffered

This high standard of individuality did not, however, produce the ensemble it should have until Embassy Stomp, played as the band's last item.

In the two preceding numbers the ensemble lacked cohesion. The band should take care not to allow what might be termed a "best behaviour complex" to cause it to lose its effect of confident spontaneity which is the basis of its effectiveness.

SECOND.

The Modernists (sax, trumpet, piano, guitar, bass, drums). All coms.: 58, Rhondda Street, Swansea.

Individualists' awards for alto sax, clarinet.

This band owes its placing to the exceptional ability of its alto sax as a swing soloist, and the steady solidity of its rhythm section.

In spite of which the rhythm section nearly caused the band's downfall. It is inclined to be not only a fraction heavy, but too tense. A rock-steady four-in-a-bar is commendable only so long as it does not become obtrusive as such, and it was definitely obtrusive here.

However, this is perhaps a minor fault, if only because its cure can be

so easily achieved if the section will relax a little. The band should then be one of the best of its size.

If rather overshadowed by the alto sax, the trumpet was nevertheless good all round. The solo style of the pianist is not above suspicion, but he made up for it by his solidity when playing rhythm with the ensemble.

THIRD.

Len Colvin and his Denza Players (three saxes, two trumpets, piano, guitar, drums, bass). All coms.: 66, Nevill Street, Llanelly.

Individualists' awards for guitar, drums.

A neat little band with a very fair idea of modern style and an effective

way of treating its numbers, this combination did not help itself by indulging in doubles which were at times beyond its capabilities.

To ease its mind we should add that the doubles did not affect the band's placing. But they might have. To make a four-piece brass team the 1st alto turned to trombone and the 2nd alto to trumpet. Neither was strong enough. The trombone was very uncertain, the more obviously so as he was often taking solo passages.

Placed fourth was the Esplanade Hotel Dance Band of Mumbles.

Individualists' award for bass went to the Embassy Players of Port Talbot.

SPORTING SPIRIT AT STOKE-ON-TRENT

- First
Len Nash's EMBASSY BAND
- Second
Reg Barnard's RHYTHM ACES
- Third
MARINA DANCE BAND

ALTHOUGH the attendance of four hundred was neither commensurate with the generous accommodation of the hall nor what it should have been in view of the large population of the district, it was an advance on last year, when, on Friday, October 21 last, the enterprising local dance promoters and teachers of dancing, Mr. and Mrs. Lew Buckley, presented, at the fine King's Hall, Stoke-on-Trent, the 2nd Annual North Staffordshire Dance Band Championship.

The standard of performance was not up to that of last year, but the good sportsmanship of competitors and their supporters was as happily obvious as ever. It was no unusual occurrence to see members of contesting bands dancing to and loudly applauding the efforts of their rivals, and this laudable spirit did its share towards making the evening a thoroughly pleasant one.

Judges Had Difficult Task

Edgar Harrison and his band acted as house combination for the occasion, and their smooth, full-toned ensemble was undoubtedly a success with the patrons, although the orchestra only managed to secure fourth place in the contest.

JUDGES' OFFICIAL REPORT
Adjudicators: Messrs. P. Mathison Brooks, Edgar Jackson.

WINNERS.

Len Nash's Embassy Band (two saxes, trumpet, piano, bass, drums). All coms.: "Swingdale," Rosliston Road, Burton-on-Trent.

Individualists' awards for: tenor sax, bass, drums.

The standard of this contest was rather lamentably below average, and, as is so often the case in such circumstances, the judges were faced once again with the problem of having to reconcile the respective claims of some three or four bands, all of which had their different good and weak points, but between which in the end there was little to choose.

It is indicative of the poor standard when the judges had to confess that they were forced to give first place to a combination whose intonation left much to be desired. Both the tenor sax and trumpet were often just enough off pitch to sound a little distressing.

However, in addition to the fact that the tenor sax was, in spite of his inaccurate intonation, the best of the evening, the band played neatly and easily, and had more sense of style than any of its rivals, and on these points it won.

It may even win again against more formidable opposition if it can correct its intonation, though the trumpet will have to play with more personality.

He was hardly incisive enough and his melodic line lacked character—was too level and uninteresting.

SECOND.

Reg Barnard's Rhythm Aces (three saxes, two trumpets, piano, guitar, bass, drums). All coms.: 95, Lang Dales Road, Lincoln.

This band owes its placing mainly to the easy, relaxed playing of a straightforward but competent and rhythmical arrangement of the quick-step *Oh, Babe Maybe Someday*, which produced a certain effect of danceable lilt.

Against this, however, the following faults were all too apparent in all three of the combination's test pieces. The ensemble was almost completely devoid of any appreciation of degrees of light and shade, which made its slow fox-trot and waltz very monotonous. The ensemble was thick and heavy, and would have sounded even more so had it not been fairly well balanced.

Lead Trumpet Lacked Command

The saxes, always loud, were continually above the brass when playing harmony to the brass lead. This was made more obvious by the fact that the lead trumpet seemed to lack command and often gave the impression that he was having to feel his way. Tentative is perhaps the best word to describe his diffidence.

THIRD.

Marina Dance Band (three saxes, two trumpets, two trombones, piano, bass, drums). All coms.: J. Shipton, 25, Church Drive, Boultham Park Road, Lincoln.

Individualist's award for trombone. Whether or not it was due to an attack of nerves, the fact remains that nery is perhaps the most apt way of describing this band's performance—at any rate as far as the front line was concerned. The brass was very messy. The lead trumpet sounded very uncomfortable. In trying to force the going his phrasing became jerky, and he often tended to blare.

The 2nd trumpet played a better style but was not a strong enough technician to knit the section together. The one bright spot was the really fine playing, both in the team and as a soloist, of the 1st trombone.

Although there were only three saxes against four brass the former consistently overpowered the latter. The lead alto spoilt his tone by overblowing, but as regards tone the tenor was an even worse offender.

The rhythm section was the exact opposite to the front line, to the extent that it seemed to lack the imagination even to appear nery. It just plowed along stolidly, showing little delicacy or feeling.

Playing Too Loudly Faults Band

Although the band showed more freedom and precision in its last number, the Dorsey arrangement of *Song of India*, it never achieved any real cohesion or lift and the sections were invariably ill-balanced.

Placed fourth were Edgar Harrison and his Band, who secured the individualist's award for alto sax. Smooth, in tune, well-balanced and generally not unmusical, the combination's main trouble was that, in attempting to eradicate the fault previously pointed out, that it played too loudly, it lost all sense of attack.

It played the best waltz of the evening, but its fox-trots were spineless. Individualist's award for piano went to the Rhythm Stars and for trumpet and guitar to the New Lyricals.

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(Continued in page 17, column 1)

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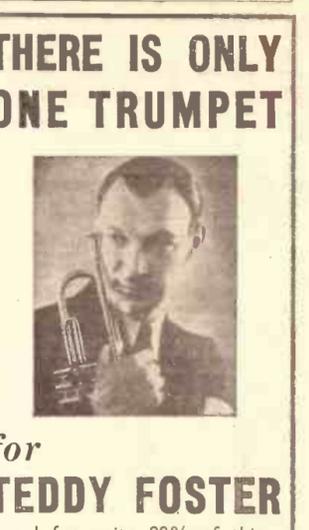
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Cont. from pages 16, 17 & 18

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ALL-THE-YEAR-ROUND BANDS AT BOURNEMOUTH

A Seaside Town Where Visitors May Come And Visitors May Go But The Bands Go On For Ever

BY CHRIS HAYES ("M.M." Staff Reporter)

FROM early in the morning until midnight there is continuous music in this delightful resort (writes Chris Hayes, just back from a late holiday at Bournemouth).

The bands there go on the full twelve months year after year, and, although most seaside places are practically deserted by now, Bournemouth, with its beautiful parks and sweep of sandy shore, continues to draw the late holidaymakers.

Radio relays have, of course, made the Royal Bath Hotel the principal object of attraction, and spacious though the Royal Bath ballroom is, it has been inadequate to house all who have wanted to get in to dance to Billy Thornburn's rhythmic brassless music, which has been supplemented by first-class cabaret.

Well, next week, Benny Loban and his Music Weavers succeed Bill, who is, at his own request, leaving to go back to variety, and details of Benny's band are given on page 11 of this issue.

parts of the globe and you can bet he feels right proud of them all.

The week before last, brother Charlie Grossman came to the Pavilion as M.D. of Emile Littler's show, "Aloma and Nutane," which stars Carl Brisson and Lucille Benstead, so Sim used him to advantage during the annual dance of the local News-vendors Benevolent Fund.

There was a prize for the dancer able to find among the crowd a mysterious character called "Old Bill," identifying him from a back-of-the-head photo in the Pavilion programme.

The general opinion was that it was Sim himself and he was constantly accosted with the accusation, but it turned out to be Charlie, who closely resembles his jazzster brother.

A B.B.C. Grievance

Besides the tea dances, there are public and private events—Old Time Dance each Tuesday and Evening Dress Dance each Saturday—every evening at the Pavilion, while a small light orchestra, the Slaney Trio, plays daily in the restaurant and gives concerts every Sunday night.

Jack Leonardi is still nursing his grievance at the B.B.C.'s ban on relays from Bobby's Restaurant, which is perched, about six stories up, above the departmental store.

He is still barred from being heard from here owing to the Restaurant's connection with the store, although he tells me that the restaurant is more or less under separate direction and is rented from the store, which closes at 6 p.m., while the restaurant remains open until 11 o'clock.

This rule means that Jack has to refuse broadcasts unless they come outside his hours at Bobby's. This is why he could not participate in the recent "Bournemouth Night" during the B.B.C.'s coastal tour.

Every other band in the district was represented, but unfortunate Jack lost his chance just because he plays in a restaurant associated by name with a store.

He and the management offered to refrain from announcing the fact that the relay came from Bobby's, but even this wouldn't do.

Jack and his boys used to do radio "Muscabaret"—a title invented by Jack—at Bobby's, for they have a neat little dance and show floor slap in the middle of the large and airy sun lounge, but now, when he does get an airing, it has to be done in the rather frigid atmosphere of the Alexandra Hall, which the B.B.C. uses for its studio.

However, a ray of hope lies in the fact that John Watt has assured Jack that he is working very hard to have the ban lifted, since he is most anxious to get this splendid little band back on the air from its own home.

Jack's boy accordion star, Emilio, has now left him to tour the halls, and Jack has replaced him effectively with none other than Portsmouth's Peter Valerio, who, it will be remembered, won the open championship of England and Wales at the Central Hall, Westminster, in 1935.

Peter, who has signed up with Jack



Jack Leonardi, leader of the band at Bobby's Restaurant, who mustn't broadcast from where he works.

for two years, is now 14 years old, and this, I believe, is his first professional situation. He broadcasts for the first time as a professional when Leonardi next airs from the Alexandra Hall, on November 17.

Another capture Jack has made is curly-haired Eric Shrimpton, from Midland Regional, one of the grandest swing electric guitar players I have yet heard.

He will have me listening enthusiastically when he airs on Western Regional and Empire on November 5, and on November 17 with the band.

Then there is twenty-four-year-old pianist and composer Robert Keys,

whose fingers are dazzling on a piano keyboard, and whose compositions include *Temperamental Triplets*, *Frenzied Fingers*, and *Chopin In Manchester*.

Robert has toured and lectured all over the country and broadcast frequently on his way. He has another date on Western Regional, for fifteen minutes solo, at 7.30 p.m. on November 8.

Patrons of Bobby's go wild about the brilliance of these three artists, who have every opportunity to exploit their talent there.

Jack Leonardi used to lead for Alfredo, came to Bobby's four and a

half years ago, and now has with him the aforementioned boys and also Leslie Leonard (first alto, baritone, fiddle, clarinet); Harold Lewis (tenor, clarinet, fiddle); Norman Ward (second alto, clarinet, fiddle), and Charlie Evans (drums).

He augments to twelve for broadcasts.

A bunch of strapping Yorkshiremen keep things going at the Royal Exeter Hotel, where so many people congregate to be on the scene during broadcasts and chat so much the while that, after the last relay from there, I understand, the B.B.C. politely asked the management to appeal to the guests in future to talk more softly during transmissions! A case of too much atmosphere, but indicative of the great popularity of the place and the band.

Heavyweight Leader

At the Royal Exeter, the bandleader is heavyweight pianist Eric Arden, who has with him Reg Godley (violin and sax); Bill Moroney (fiddle, sax and clarinet); Oscar Sabey (cello, sax and clarinet); and Arnie Kitson (drums, bass, xylo and vibra).

Kitson is noted for his West Regional broadcasts on vibraphone and xylophone and has two more solo fixtures on November 5 and 9.

The band has aired from the Exeter six times in the last ten months, and has another engagement one evening in December.

It has been at the Exeter intact for four years and has a further twelve months at least ahead of it. Prior to going to Bournemouth, it was at the Pavilion Hotel, Scarborough, and before that at Harrogate and Leeds.

The boys do a lot of country club dances until 3 and 4 a.m. after finishing at the Exeter at about 11 o'clock. They play every week-day afternoon and evening and every Sunday evening, but will be missing for a fortnight in November while they take their well-deserved summer vacation.

I couldn't manage to contact old-timer Fred Bacon at the Norfolk Hotel, on Richmond Hill, but they tell me he has been there donkey's years and is one of the pioneers of Bournemouth jazz.

And to end up in Bournemouth, a section of the Municipal Orchestra under Montague Birch plays in the glass bandstand every Monday, Tuesday and Saturday morning from 11.15 to 12.30 p.m.; and at Beale's, Bright's and Plummer's stores, there is music for morning coffee, lunch and tea, the bands here being Beale's Blue Orpheans; Bright's Salon Orchestra, and Kuper (late Dorchester Hotel violinist) and his Orchestra, respectively.

So you see, there's plenty to do in Bournemouth apart from admiring the scenery and watching the illuminated fountain in front of the Pavilion!

HARRY ROY'S HOLBORN SHOW REVIEWED

(Continued from page one)

placed. Harry already knows him to be an acquisition.

Tommy Porter has also left, and his place in the brass section has not yet been filled.

Altogether, Harry has a much more subdued show than usual, and I find it all the better for it—though whether the audience does I can't say. Certainly it is being hugely entertained at the Holborn this week and seems greatly appreciative.

Incidentally, the band is not supported by a particularly good bill, so that it can claim all the credit for the good business being done, and anyway, would have had an alibi if there had been any occasion for box-office complaint.

HIGH SPOTS

These are the aspects of the show which particularly appealed to me:

Ray Ellington, the drummer, who is coming on a parcel and is now a host in himself. His drumming, his singing, his gags and his appearance are all unique and highly diverting.

Here, too, is a bouquet for hard-working Bill Currie, timpanist in the

programme, but knock-about comedian in actuality!

What a "foul" Spanish duenna he makes in a balcony scene, from a box, when Harry's Glamour Girl, Wendy Claire, sings *Oh Mamma, Oh Mamma*. He's terrific fun, too, in a nonsensical scat vocal trio with Harry and Ellington, and later, as one of four hoboes *à la Four Lancashire Lads*, in *A-Tisket, A-Tasket*, is so grotesquely made up as to send up a howl of laughter by his very appearance.

Every now and then I was tremendously impressed by the pianistic ability of Stanley Black, and his half-section. Norman White (Yariety). These boys are fundamentally stylists, and yet they have to adapt themselves to gallery playing. The way they do it, with the least possible sacrifice of artistry, is not only admirable but inspired.

UNIQUE HARRY

Then, of course, there is Harry, a whole host in himself. With intense seriousness he commences his announcements and then inevitably gags the sentiment into sheer farce. He takes nothing seriously—or rather appears to—for we know well enough that his formula is a carefully pre-planned one.

Millions there are who have a weakness for his singing. Personally, I have the strength of mind to dislike it intensely. The long vocal of *Little Lady Makebelieve* positively worried me, but I certainly appeared to be the one misanthrope of a delighted audience.

Yet, if I don't like his singing, I do admire him for all else. He's a troupier in the best sense of the word, a glutton for work, and, as an entertainer, is plainly entitled to the description "really great."

All in all, I found the show so amusing as to disarm all my critical faculties. Is the band as good as I think it is, or could be? My mind's too full of Harry Roy, Bill Currie and Ray Ellington, as a trio, to be very sure about anything, unless it is that Wendy Claire really has glamour.

LATE RHYTHM CLUB NEWS

No. 77. It is urged that all members should attend the General Meeting, on Sunday, October 30, at Miller's (Sidney Street entrance), of the CAMBRIDGE Rhythm Club, as the future policy will be the subject to be decided. There will also be recitals and a jam session. Anyone wanting information, please turn up or write to Len Salmon, 46, Blinco Grove, Cambridge.

GREENFORD. There is going to be a Greenford and District Rhythm Club, which will meet every Sunday evening (commencing November 6) at 7 p.m. at the White Hart Hotel, Greenford Road, Greenford. Will all those interested please look in during the evening, when the organiser, A. William Taylor, of 103, Little Ealing Lane, Ealing, W.5, will be glad to welcome them.

Bolton Palais Band Gets Going

ALTHOUGH the advent of Bernard Berger's new outfit at the Palais de Danse, Bolton, had not been advertised locally as well as it might have been, nevertheless a good crowd of patrons were present when Bernard led his new bunch of boys on the stand.

Swinging in to their signature tune, *Let's Face The Music And Dance*, the band very soon warmed up, and earned rounds of admiring applause.

Although it is too early as yet to give a definite judgment on the outfit, the new boys certainly look like being popular with the Bolton dancers. Outstanding are Dave Fullerton on drums, Ted Aldridge on tenor, and Harvey Evans on trumpet.

Five or six of the boys double on fiddle in addition to their instruments, and Bernard has taken advantage of this by featuring a fiddle foursome in tango and waltz numbers.

All in all, the boys are a smart outfit, and should prove very popular at the Bolton hall.

The full line-up reads:—Bernard Berger (leader, piano, accordion, and arranger); Dave Fullerton (drums and vocals); Syd Noble (bass and fiddle); Harvey Evans (1st trumpet and fiddle); Harry Connolly (trumpet and guitar); Bob Barker (trombone and fiddle); Vin Vaughan (1st alto, baritone, clarinet, piano, and vocals); Ray Foulds (2nd alto, baritone, clarinet, fiddle, and arranger); and Ted Aldridge (tenor, clarinet, fiddle and piano).

SCALE OF CHARGES PREPAID CLASSIFIED ANNOUNCEMENTS

Table with columns for word count (1D, 2D, 3D, 4D, 5D, 6D, 7D, 8D, 9D, 10D, 11D, 12D), per word, and per line. Includes categories like LIGHT CAPITALS, BLACK CAPITALS, and SPECIAL NOTICES.

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Classified Advertisements

Continued from pages 16 & 17

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Continued on page 18

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DUAL snare drum by Carlton, finished black mottled pearl and chromium-plated, double tension, size 15 x 6, almost brand new, £2 15s.—ROSE DANCE INSTRUMENTS, 47, Cranbourn Street (opposite Warner Cinema), W.C.

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Melody Maker

OCTOBER 29, 1938

Vol. XIV No 284

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Feather Forecast and News'

WHEN CHISHOLM TAKES A 12-BAR CHORUS —THAT'S BLUES!



George Chisholm and Tommy McQuater, with Leonard Feather in the background

WHEN a man bites a dog, that's news. When George Chisholm plays a twelve-bar chorus, that's blues. And news. And this week I have good news galore. To put it briefly: George Chisholm assembled a jam band for a recording session. To elaborate: the session was a "solid sender" and should prove to be the best George has

made over here. The combination included two of George's colleagues, Tommy McQuater on cornet and Tiny Winters on bass, plus George's old pal Benny Winestone playing some swell clarinet and tenor; Eddie Macauley still playing some grand stuff at the ivories, and Dudley Barber, the drummer from the Danny Polo sessions. The discs are to be included in

Decca's British Swing Series. Owing to the immediate understanding that establishes itself between the musicians on the right kind of jam session, it was possible to get six titles done during the morning.

Only one was a published tune, *Rosetta*, the others being all originals. Naturally one was the traditional blues, disguised as *Archer Street Drag*, and I defy you to find a blues disc short of Teagarden where so much wonderful trombone has been played.

Two other slow numbers were made, *You'll Always Be Mine*, and a sixteen-bar standard chord sequence which we called *No Smoking*, to partner with a fast number which was christened *To Stop The Train Pull Down The Chain*. The other number, based on a simple riff, was named *Let's Go*.

Decca Issue In Mid-November

Chisholm has made his mark in many swing records—Carter's, Polo's, Waller's—but this session, built around him, to be released under his own name, features him for the first time in proportion to his ability. Decca plans to issue the first two sides in mid-November.

If these records produce music as exciting as was heard at the session—which is surely the logical thing to expect—I believe George Chisholm will be firmly established among this country's swing fans as the most remarkable individual of his kind Britain has ever donated to the world of hot music.

Another One To Note

Another interesting British session, which will bring a practically unknown artist to general notice, took place at the Parlophone studios, where George Sheering, who was formerly with Claude Bampton's Blind Orchestra, made a couple of trial numbers, one

being a boogie-woogie blues, at which he is a specialist, and the other a revival of *I'm Forever Blowing Bubbles*.

Sheering is one English pianist whose style betrays no inhibitions. He hammers it right out, with a fondness for the top of the keyboard. It would be silly to call him the English Art Tatum just because he happens to have the same physical affliction; the ingredients savour more of Meade Lux Lewis and Pinetop Smith.

Equally Good On Either Instrument

If you heard Valaida singing Spencer Williams' *Pent Up In A Penthouse* on the recent *Blackbirds* broadcast, you can hardly be expected to guess, though you may be interested to know, that at the rehearsal she surprised everyone by taking a chorus on fiddle! In answer to my gape, she told me she learned violin as a child and it was her first study. Well, the trumpet needn't monopolise her time as long as she can play as much fiddle as she did at that rehearsal. I want to hear some more, and I've asked her to play it on her next record date.

Those of you who don't see the American magazine *Life* missed something interesting when a twelve-page section was devoted to the history and accomplishments of the Negro in the United States.

It was pleasing to see two of our fraternity, Duke Ellington and W. C. Handy, in the page devoted to "Twenty of America's most distinguished Negroes." Others in the top twenty were symphony writer William Grant Still, contralto Marian Anderson, and Paul Robeson. The rest were soldiers, architects, politicians, dramatists, lawyers and so on.

First landed in Virginia in 1619 on filthy slave ships from which many were taken out dead, the Negroes in the U.S.A. now number 12,000,000, a tenth of the population. Eighty per cent. of them still live in the South.

LEONARD G. FEATHER

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